# An Inquiry into Human Nature

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An Inquiry into Human Nature
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## The Configuration of Space-Time

The configuration of space-time enables man to perceive space-time of the universe. His perception of space-time of the universe is effected by his projection of the configuration of space-time onto the universe.

The configuration of space-time also enables man to perceive phenomena in the universe single and separate. His perception of phenomena as single and separate is effected by his projection of the configuration of space-time onto a confused jumble of phenomena in the universe.

Furthermore, the configuration of space-time enables man to perceive order in the universe. His perception of order in the universe is based in his perception of single and separate phenomena effected by his projection of the configuration of space-time onto a confused jumble of phenomena in the universe.

Without the configuration of space-time and, consequently, the in front of, behind and beside of space and the before, now and after of time the universe would appear to man to be a chaos, intrinsically an undifferentiated chaos.

Leaving aside that without it he would not have the ability to perceive and would only have the ability to sense, without the configuration of space-time man would perceive only an undifferentiated whole, that of the physical world around him at a particular moment. But with the configuration of space-time he analyzes the universe into single and separate parts and,

consequently, differentiates it. This is what a physicist, a creative individual, does so much in his endeavor to understand the physical world, that he analyzes it into single and separate parts and, consequently, differentiates it. This, in turn, is what a philosopher, a creative individual, does so much in his endeavor to understand human existence, that he analyzes it into single and separate parts and, consequently, differentiates it.

Without any perceptions of space-time man would be, in fact, not man, not human but entirely an animal, particularly regarding time. An animal does not experience sensations of time, before, now and after, but only sensations of space, in front of, behind and beside (such as when it comes into contact with tactile physical phenomena). An animal does not experience sensations of time because there are no sensations of time, because time cannot be sensed, but can only be perceived and an animal does not have the ability to perceive.

The configuration of space-time is imprinted in the physical substructure of man. It is, in one aspect, simply the innate ability to perceive space-time of the universe, or, differently, to perceive space-time of the physical world. In prehistoric man the innate ability to perceive space-time of the physical world was in the form of virtually pure potential. Over millennia the virtually pure potential was with the growth of the mind gradually actualized into the ability to perceive space-time of the physical world. And over further millennia with the further growth of the mind the ability to perceive space-time of the physical world eventually developed into the ability to formulate conceptual

constructions of space-time, such as, in one aspect, the configuration of space-time itself.

In everyday experience a man does not consciously hold in his mind a conceptual construction of space-time; in everyday experience there is in a man's mind one conceptual construction of space and one conceptual construction of time. Or, rather, a conceptual construction implying a fair degree of complex thinking and conscious intention in its formulation, in everyday experience a man has in his mind one idea of space and one idea of time.

A conceptual construction of space-time, which is a more complex and–of much significance regarding the development of the human species–much more conscious version of the initial space-time perceived by prehistoric man, gradually arose from the configuration of space-time and the simple perception of phenomena as single and separate it initially exclusively entailed. It was a gradual transformation of the innate and the mostly physical, the configuration of space-time and the simple perception of phenomena as single and separate it initially exclusively entailed, into the acquired and the mental, a conceptual construction of space-time.

It was not only a matter of the transformation of the innate and the mostly physical into the acquired and the mental; it was also a matter of the decrease of indistinctness and, consequently, the increase of knowledge. The knowledge of a conceptual construction of space-time was eventually achieved and a chief quality of such complex, such comprehensive and organized,

such higher knowledge is a certain degree of distinctness, very much more than was manifest in prehistoric man's initial perception of space-time. The increase of knowledge, the essence of the movement toward the higher knowledge, was, in fact, the increase of the distinctness of the initial perception of space-time toward the idea of space and the idea of time held in everyday experience and, beyond which, the various conceptual constructions of space-time which have been formulated.

A conceptual construction of space-time is to a high degree more abstract and grounded in phenomena in the mind than the idea of space and the idea of time held in everyday experience, as they themselves are to a high degree more abstract and grounded in phenomena in the mind than was prehistoric man's initial perception of space-time, which was nearly entirely sensuous and grounded in phenomena in the physical world.

The everyday, the ordinary idea of space is what is filled by or empty of visible physical phenomena and the ordinary idea of time the ticking of the clock and the passing of hours, days, months and years. The ordinary ideas of them also describe more or less how space and time are consciously experienced by most men. A conceptual construction of space-time formulated by a physicist, a creative individual, is experienced by most men only unconsciously; a conceptual construction of space-time formulated by a physicist describes and interprets how space and time are unconsciously experienced by most men. Then again, leaving aside the phenomena in his mind experienced by him in his formulation of it–of crucial significance regarding the truth

criteria of man's knowledge of the universe–in his conceptual construction of space-time a physicist encompasses only to a low degree phenomena in his mind; in his conceptual construction of space-time a physicist mostly describes and interprets the behavior of physical phenomena. Conversely, though he derives much from the ground of knowledge more particular to a physicist, a philosopher, a creative individual, roots his conceptual construction of space-time in phenomena in his mind, which is the ground of knowledge more particular to him. Thus, his experience not only of them but of most anything necessarily being experienced in his mind, a philosopher describes and interprets more truly how space and time are unconsciously experienced by most men than a physicist does.

Prehistoric man experienced a perception of space-time of the physical world, not an idea of space and an idea of time, though his perception contained the seed of the idea of space and the seed of the idea of time ordinarily held and, beyond which, the seed of the various conceptual constructions of space-time which have been formulated. Prehistoric man's perception of space-time of the physical world was directly derived from his sense of sight's sensations, from his seeing visible phenomena in the physical world. His perception of space-time of the physical world was a step beyond a pure sensation, the step of his perception itself that one phenomenon in the physical world occurred in front of, behind or beside and before, now or after another phenomenon (which necessarily entailed the simple perception of phenomena in the physical world as single and

separate). Conversely, a physicist's or a philosopher's conceptual construction of space-time is derived from his thought, his thinking, or, more precisely, from relations of phenomena in his mind he thinks (leaving aside that he does not physically see much of what is at the core of his work, a physicist also has his eye constantly focused on phenomena in the physical world, more precisely, his measuring instruments). The implication of this is that a physicist or a philosopher reaches his conceptual construction of space-time similarly by seeing but inner seeing, seeing of his mind, visioning (which is something beyond though encompassing simple perceiving). This indicates a chief difference between prehistoric man and, more particularly, a philosopher, that the former depended nearly entirely on his sense of sight, his outer physical sight, and the latter depends nearly entirely on his vision, his inner mental sight. This, in turn, indicates the direction of the human species' development, that from the outer and the physical toward the inner and the mental, that from nearly complete dependence on and exclusive use of outer physical sense-organs and the senses just beneath them toward more dependence on and use of various inner mental processes: the direction of the human species' development has been away from the physical world toward the mental world of the mind.

But prehistoric man did not, in fact, initially perceive time of space-time of the physical world; though coincident with his perception of space of the physical world, coincident with his perception that one phenomenon was in front of, behind or

beside another phenomenon, prehistoric man could not, in fact, perceive time and experienced it only unconsciously. He could not perceive time because it was much too abstract for him; to perceive time, he would have had to abstract from phenomena in the physical world, to step beyond only seeing phenomena in it, but his mind did not have the necessary degree of both quantitative and qualitative power. This is the reason prehistoric man first perceived space of the physical world, that he had mostly to do with phenomena in the physical world, though his perception of space, that one phenomenon was in front of, behind or beside another phenomenon, was a step beyond only seeing space. But only an infinitesimal step and, to perceive time, prehistoric man would have had to take a very much larger step. The very much larger step beyond pure sensation, by which and in which time of the physical world was perceived, was finally taken at some stage of the human species' development, but only millennia after the step taken by which and in which space of the physical world was perceived.

Space of space-time of the physical world having been initially perceived before time of it, might there be not one configuration of space-time, but one of space and one of time? Whether or not there might be, space and time are inseparable; the experience of space and the experience of time are coincident: space and time are each simply one aspect of one double-aspected experience. Space was initially perceived before time because it was simpler to perceive, in that it depended mostly on outer physical phenomena and seeing them with the sense of sight and nearly

not at all on inner mental phenomena and seeing them with the mind, which in prehistoric man was at its inchoate stage of development.

Prehistoric man perceived space-time of the physical world instinctively and, consequently, unintentionally, without conscious intention, the ability for which he lacked; rather, prehistoric man's perception of space-time of the physical world was induced by phenomena in the physical world, regularly recurring phenomena he regularly experienced. Being sensations of his sight, he saw such phenomena more or less distinctly, but, being perceptions of his inchoate mind, perceived the in front of, behind and beside of space and the before, now and after of time of them only very indistinctly. Prehistoric man's perceptions of the space-time of phenomena in the physical world were extremely crucial steps beyond his pure sensations of them. The prehistoric perceptions of the space-time of phenomena in the physical world were effected by some kind of processing of the sensations, the image-sensations of them by the mind. The implication of this is that prehistoric man was born with the potential to go beyond only sensing phenomena in the physical world, to use innerly, mentally the raw data in the physical world taken in by his sense-organs and sensed by his senses just beneath them.

Space-time of the physical world perceived instinctively and unintentionally might have been initially born and, thence, developed in prehistoric man, or, rather, some single, lone primate an infinitesimal step away from becoming man,

becoming human by the regularly alternating appearance and disappearance of the light of day and the dark of night. After a fair number of generations and millennia, generations over millennia existing in great indistinctness, great disorder, great chaos–but which gradually lessened through the ages–the light of day was more or less distinctly perceived a single and separate phenomenon and the dark of night another single and separate phenomenon, or, differently, the light of day was more or less distinctly perceived a single and separate space-time of the physical world and the dark of night another single and separate space-time of the physical world.

If prehistoric man did not have the ability to perceive time of space-time of the physical world, the primate an infinitesimal step away from becoming human was even further from having the ability to perceive it. In fact, it lacked the ability to perceive anything at all, or had the ability to perceive to only a very low degree, and mostly sensed. No, the primate an infinitesimal step away from becoming human had not the faintest perception of time of space-time, of phenomena in the physical world occurring before, now and after. Nevertheless, after further millennia by analyzing the physical world it finally abstracted itself from the physical world. It was so much a distancing of itself from the physical world: the primate an infinitesimal step away from becoming human distanced itself from the physical world and, consequently, became, in fact, human.

Till the moment the primate an infinitesimal step away from becoming human analyzed it the physical world was for it an

undifferentiated whole (a chaos). Its analysis of the physical world differentiated the physical world; a part of the physical world, the primate an infinitesimal step away from becoming human itself, was abstracted from the physical world and, consequently, differentiated from it and, simultaneously, the physical world itself was differentiated (and given a degree of order).

Before it took the crucial step and became human the primate sensed that it itself, which for it was essentially and nearly exclusively its body, was part of and continuous with the physical world. Thus, its analysis of the physical world, by which it became human, was a tearing away of itself from the physical world and its sensation that it itself was part of and continuous with the physical world.

Aside from the light of day and the dark of night, the first phenomenon in the physical world the primate just become human perceived single and separate was himself. His perception of himself as single and separate was nearly entirely that of his body and nearly not at all that of his infinitesimal self; the first phenomenon he cut out of the physical world and perceived single and separate was his body though with an extremely indistinct simultaneous perception of his infinitesimal self. His extremely indistinct perception of his self as a single and separate infinitesimal something, which was previously unknown to him, was the basis of and necessary for the manifestation of his ability, thence, to perceive phenomena in the physical world single and separate and, consequently, as other

phenomena, phenomena discontinuous with and different from himself.

The perception of the self, which is the cosmically unique core of humanness, was the knowledge of the self, if only of the lowest degree. The knowledge of the self was the basis of and enabled the knowledge that phenomena in the physical world were single and separate and other and, consequently, that the physical world itself was a certain something made up of parts discontinuous with and different from one another and not an undifferentiated whole.

But the physical world made up of discontinuous parts? No, it is, in fact, not so. Rather, all phenomena in the physical world, the entire universe, both physical and mental, are continuous with one another. The implication of this is that there are no single and separate phenomena and there is, ultimately, only one single and separate phenomenon: the universe, the ceaselessly changing universe. But without his initial abstraction of himself from the physical world, which was so much a distancing of himself from it, and his knowledge of himself as a certain something discontinuous with and different from it and other phenomena in it, the primate just become human would not have become human, but would have remained entirely an animal and, consequently, would not and, in fact, could not have come into knowledge of anything whatsoever.

The initial abstraction of himself from the physical world by the primate just become human, which was a distancing of himself from it, and his knowledge of himself as a certain something

discontinuous with and different from it and other phenomena in it, enabled all man's subsequent knowledge through the ages– such as that there are no single and separate phenomena and there is, ultimately, only one single and separate phenomenon: the ceaselessly changing universe.

A newborn comes into his initial perception of his self differently than did the human species into its initial perception of its self (the self of the first human being). The differences are that a newborn does so not gradually, as the human species did, and that it is not induced by the regularly alternating appearance and disappearance of the light of day and the dark of night, as was the case with the human species; rather, a newborn perceives his self suddenly at the moment of his birth and his perception of his self is induced by his birth itself. But his self existing only to an extremely low degree both quantitatively and qualitatively, initially just out of the womb and for a period afterward a newborn perceives only extremely indistinctly that he is discontinuous with and different from the physical world around him (his immediate physical surroundings).

A newborn comes into his initial perception of his self suddenly because the same experience, or at least traces of it, of his ancestors, from the primate who became human up to modern man, are imprinted in his physical substructure; a newborn's ability to come into sudden initial perception of his self was, in fact, developed by his ancestors. Yes, a newborn can achieve alone suddenly what the human species needed a fair number of millennia to achieve–not to mention the prehuman

forms of life which led to the human species and the good number of further millennia. Similarly with the overall development of a man born today, that the degree of it he achieves in his first twenty years of life the human species needed a fair number of millennia to achieve–not to mention the prehuman forms of life which led to the human species and the good number of further millennia.

The mind is the great distancer and, consequently, the great isolator. Regarding a creative individual, the greater both quantitatively and qualitatively his mind is, the more distanced and isolated he is and, beyond which–of crucial significance to the becoming of his moment by moment existence–the more he feels and knows that he is distanced and isolated. He does not at all, however, feel and know that he is distanced and isolated from the physical world, but does feel and know that he is distanced and isolated from most other members of the human species. And the more he develops overall and, consequently, the greater his creation, the more a creative individual not only feels and knows that he is so, but becomes distanced and isolated from most other members of the human species: the more a creative individual becomes a unique human being.

* * *

1. Space-time is for man a process. Time of the process of space-time is man's applying of frames to phenomena in the physical

world and phenomena in his self and space of the process of space-time the frames themselves. By the process of space-time man analyzes the physical world and his self and perceives phenomena in them single and separate.

Regarding phenomena in the physical world, the process of space-time is the projecting of the configuration of space-time onto them, a projecting from inner to outer, more precisely, from the inner process of the mind onto outer phenomena in the physical world.

The process of space-time is effected spontaneously and instinctively. From the moment of a man's birth the spontaneous and instinctive process begins to develop by experience. The ability of a newborn to analyze the physical world (his immediate physical surroundings) and to perceive phenomena in it single and separate is extremely weak. Being mostly sensations to him, phenomena in the physical world appear to him to flow and merge and, consequently, the physical world itself appears to him an undifferentiated whole, a chaos of an undifferentiated whole. But day by day his mind developing by experience, a newborn soon learns to analyze the physical world and to perceive phenomena in it single and separate (to differentiate the physical world, that of his immediate physical surroundings, and to give it order), learns to cut out phenomena from the physical world and, consequently, to separate them. Initially, however, he perceives only indistinctly phenomena only faintly single and separate. Then growing more physically and his mind developing more by experience, he perceives more distinctly

phenomena more single and separate. The implication of this is that, having become mostly perceptions to him, phenomena in the physical world and the physical world itself become more solidified, firm, fixed (reified).

Regarding the self, the flow of the self, by applying spontaneously and instinctively frames of space to it a thought or an image is set off from the rest of the flow, ostensibly, and ostensibly only, arrested in mid-flow and perceived single and separate. Time is not only the applying of frames of space to the flow of the self; time is also any series of thoughts or images set off or ostensibly arrested, which is a duration of time–more precisely, an extension-duration of space-time–with an ostensible beginning and an ostensible ending.

Regarding phenomena in the flow of the self, the process of space-time is the projecting of the configuration of space-time onto them, which is a projecting from inner to inner, more precisely, from the inner process of the mind onto inner phenomena in the flow of the self.

Non-stop moving and merging in the flow of the self and never being utterly motionless, thoughts and images are never utterly single and separate. A man experiences a thought or an image more or less single and separate by ostensibly arresting its movement by applying frames of space to it. But he still cannot precisely perceive where an ostensibly single and separate thought or image begins and ends (though with an image it can be more nearly perceived). The implication of this is that the frames of space, with which a thought or an image is delimited,

perceived single and separate, where it begins and ends, are themselves imprecise, blurry, not at all clear-cut.

But what of a feeling? A man experiences a feeling directly, without the process of space-time–or, for that matter, any other process–between it and his consciousness of it. In fact, the configuration of space-time cannot be projected onto a feeling and, consequently, a feeling cannot be delimited, cannot be perceived single and separate, where it begins and ends. A chief reason, which is intrinsic to its essence, is that a feeling merges with or adheres to thoughts and images.

2. The flow of inner space-time is the flow of the self. The movement is time and what flows, thoughts, feelings and images, space.

3. The configuration of space-time compels man to delimit phenomena in the universe intrinsically limitless, phenomena moving and merging limitlessly in the universe, the ceaselessly changing universe.

4. When a man thinks of space of space-time, images of physical phenomena appear in his self (perceived by the process of his self of his mind). In fact, at least one image of a physical phenomenon is necessary for a perception of a sensation of space. Thus, when there is no image of a physical phenomenon in a man's self, there is no perception of a sensation of space in his self.

Regarding their relation to space, a thought and a feeling differ from an image, whether an image entirely in the self or an image of a phenomenon in the physical world; in contrast to an image, a thought and a feeling are not perceived at all as are physical phenomena and, consequently, when they are perceived, there is no perception of a sensation of space.

5. Being, in one aspect, physical phenomena–particularly though not exclusively visible physical phenomena–space is by far more of the essence of space-time of the physical world than time. Remove physical phenomena from his possible sensation and, thence, possible perception, there would be for man no space and, consequently, no space-time of the physical world. And being, in one aspect, his thinking phenomena, time is by far more of the essence of space-time of his self than space. Remove the process of thinking from him, there would be for man no time and, consequently, no space-time of his self.

6. Space-time is not only an idea or a conceptual construction; space-time is also, regarding how it is experienced, a process. An idea or a conceptual construction of space-time simply describes and interprets the process of space-time, how space-time itself is experienced.

The process of space-time processes phenomena in the inner world of man and phenomena in the outer world, roughly, processes them into single and separate phenomena with an

order: the order of the in front of, behind and beside of space and the before, now and after of time.

7. Chaos is not only a matter of a lack of distinct perceptions of single and separate phenomena and their space-time order; chaos is also a matter of when man cannot predict or foresee at all or only with enormous uncertainty the future course of phenomena. In fact, such unpredictability or unforeseeability as to the future course of phenomena and the future in general is of the essence of what man labels chaos and–of crucial significance to the becoming of his moment by moment existence–so much at the root of his fear of chaos.

8. Order is relative only to man himself; any order man perceives anywhere in the universe is relative only to himself–and only a result of his projection of the configuration of space-time onto the universe. In a relation other than his with it man cannot know whether or not the universe as a whole or anything in it is intrinsically order, or, for that matter, chaos, which he labels anything in which he cannot perceive any order–and onto which he cannot project the configuration of space-time with the positive result of a perception of order.

9. That the universe is intrinsically chaos can be true only beyond the scope of man's ability to give order to it and to foresee its future course.

10. Man's knowledge of the universe is the sum of his interpretations of it by his descriptions of it (which are regularly his descriptions of the relations of phenomena and how they affect one another). The process of interpreting the universe by describing it gives order to chaos, transforms fragments of chaos into fragments of order (which are, ultimately, fragments of space-time). Thus, chaos in the universe is what man has not interpreted by description.

11. Man's thinking it constructs for him (cumulatively) the physical world. The stuff of his thinking is mental. Thus, being the stuff of his thinking, the stuff of the physical world is for man similarly mental.

12. The physical world is continuous with the thought of it and, consequently, the mind. The implication of this is that in the thought of it the physical world and the mind are a single phenomenon–but only an ostensible single phenomenon midst the sole genuine single phenomenon of the ceaselessly changing universe.

13. The process of the mind a degree beyond sensing is that of perceiving and a degree beyond perceiving that of knowing. There are, however, no real boundaries between sensing, perceiving and knowing; rather, sensing, perceiving and knowing merge and, consequently, are continuous with one another. In fact, it is, ultimately, only thinking, the process of

thinking, that perceiving is thinking sensations, which transforms them into perceptions, and knowing is thinking perceptions–and relations between them (which are similarly perceptions)–which transforms them into knowledges.

14. The configuration of space-time and, rooted in it, various conceptual constructions of space-time (the configuration of space-time is itself, in one aspect, a conceptual construction) lead to various conceptual constructions of infinity-eternity, which is the essence of the universe.

15. Were man not to experience a self (to be conscious of a self), there would be for him no space-time of his inner world and, consequently, no space-time of the outer world. Such is more or less the case with an animal and all the lower forms of life, that they do not experience a self (are not conscious of a self) and, consequently, there is for them no space-time of any kind whatsoever.

16. The most significant differentiation for man was that of the first spark of his mind from the bundle of his sensations he was so much till then.

17. The ability of man to perceive the space-time order of phenomena has enabled him to come into the knowledge of phenomena and knowledge in general: all the knowledge into

which man has come has been rooted in his perceptions of the space-time order of phenomena.

18. A new knowledge is initially usually extremely indistinct, then gradually becomes more distinct, till it finally reaches extreme distinctness. The increase of the extremely indistinct new knowledge's distinctness is effected by synthesizing already more or less distinct knowledges with it. Extreme distinctness is, however, occasionally reached instantly. The implication of this is that it is reached mostly unconsciously, that the work of synthesizing already more or less distinct knowledges with the new knowledge occurs mostly unconsciously, till the new knowledge itself is revealed instantly with extreme distinctness.

In its extreme indistinctness a new knowledge is initially usually experienced as a feeling of sorts, an intimation. The increase of the intimation's distinctness is its transformation into an idea or a conception of whatever degree of distinctness. Furthermore, during the transformation other more or less indistinct new knowledges experienced as intimations are often engendered. They, in turn, are transformed into ideas or conceptions of whatever degree of distinctness, whether or not synthesized with the intimation of the initial extremely indistinct new knowledge transformed into an idea or a conception of whatever degree of distinctness.

All of which is of the essence of the differentiation and expansion, the growth of knowledge in general.

19. The known, whatever it be, is never known with complete distinctness; ever closely surrounding the known is some indistinctness and, gradually further beyond which, gradually more indistinctness, till the verge of the infinite unknown is reached.

20. Knowing entails perceiving relations between phenomena. It also entails a kind of perceiving, one of attending to relations between phenomena.

To know to a qualitatively higher degree the attending to relations between phenomena must be distinct to a higher degree. Yes, the higher the degree the distinctness of the attending to them is, relations between phenomena are known to a qualitatively higher degree.

21. Knowledge is not a static and finalizing phenomenon outside of man but a ceaseless process without end intrinsic to him. In fact, man himself is the ceaseless process of knowledge, or, rather, knowing.

The ceaseless process of knowing man is himself is always infinitely incomplete.

22. To discover that in the infinite unknown of the universe and to become conscious of it are one and the same process. Yes, when he discovers it, man becomes conscious of that in the infinite unknown of the universe, or, differently, the infinite unconscious of the universe.

23. The conscious existence of a man is that of his conscious self midst the infinite unconscious the universe is for man nearly entirely.

24. There is a hierarchy of consciousness in the universe, from the faint consciousness of man (faint compared to what might be possible), down past the gradually fainter consciousness of an animal, a microorganism and a plant to the zero consciousness of the machine.

25. Possessing a higher degree of consciousness and, above all, the power of creation, man is higher than an animal, a microorganism and a plant. But he is, in one aspect, neither better nor more good and, in fact, in one aspect, worse and more evil. The standards of better and more good, worse and more evil are, however, applicable exclusively to man and, consequently, not at all to any lower forms of life.

26. The more members of the human species there are, the more is the potential for more numbers of different perspectives of the human species. To actualize the potential more and more, more and more members of the human species must become different from one another, mental beings different from one another: more and more members of the human species must become unique mental beings.

Most members of the human species today are not, in fact, unique mental beings, but are, in fact, the many. Thus, there are only a few different perspectives of the human species and, consequently, the human species itself is differentiated to only a very low degree.

The few different perspectives of the human species are those of creative individuals. Or, rather, creative individuals are the few different, the few unique perspectives of the human species.

27. An image of a man can today simultaneously appear at virtually numberless different extensions-durations–of space-time–of the physical world. But what about the self of a man? Were the self of a man simultaneously not to appear but to exist at and experience virtually numberless different extensions-durations of the physical world, it would be a vast differentiation and expansion of his self in the physical world. It would also be so much a matter of perspectives, that of the perspectives of a man's self existing at and experiencing simultaneously virtually numberless different extensions-durations of the physical world.

The way by which an image of a man can today simultaneously appear at virtually numberless different extensions-durations–of space-time–of the physical world is physical. Conversely, if the self of a future man, the self of a future man with all its thought, feeling and sensation will ever simultaneously exist at and experience virtually numberless different extensions-durations of the physical world, it will mostly and most directly be effected

by and based in a today unknown, and only potential, process of his mind.

## The Conscious Self

A creative individual develops mentally because his conscious self is open to the influence of and fed by an endless number of unconscious phenomena. Being so, different forms of his conscious self come to birth and the possible numbers of them are endless. The implication of this is that a same conscious self of a creative individual does not occur at all periods: a same conscious self of a creative individual does not continually occur throughout his life.

A same conscious self which occurs continually throughout a life is, in fact, a delusion, a chimera, simply a nonexistent. If not, how to explain the extremely stark difference between the conscious self at a period of childhood and the conscious self at a period of adulthood? No, they are not the same conscious self.

There is also that the unconscious, which feeds and influences the conscious self, is itself influenced and fed by phenomena in the physical world. The total phenomena in the physical world experienced before and the unconscious at a period of childhood are not and, in fact, cannot be the total phenomena in the physical world experienced before and the unconscious at a period of adulthood. Thus, the conscious self at a period of childhood and the conscious self at a period of adulthood are not and, in fact, cannot be the same conscious self.

There is the still further matter that the conscious self is itself directly influenced and fed by the physical world, the physical world around it. The physical world around the conscious self at

a period of childhood is not and, in fact, cannot be the physical world around the conscious self at a period of adulthood. Thus, the conscious self at a period of childhood and the conscious self at a period of adulthood are not and, in fact, cannot be the same conscious self.

The crux of the entire matter is inner space-time, that one conscious self, such as one at a period of childhood, is one extension-duration of inner space-time and another conscious self, such as one at a period of adulthood, another extension-duration of inner space-time. But what of extensions-durations of inner space-time not so widely separated by such a wide extension-duration of outer space-time? Roughly, the more the extension-duration of outer space-time by which the one and the other extension-duration of inner space-time are separated, the more different are the one and the other conscious self. Thus, both inner, mental space-time and outer, physical space-time with all they entail make it impossible for a same conscious self, which would be an utterly unchanging one, to occur continually throughout a life.

When only the same few constellations in the unconscious are alternately dominant, specifically if they are narrow and closed, mechanism is manifest in the conscious self; the same few narrow and closed constellations in the unconscious alternating dominance cause over and over the same effects in the conscious self, which, as with their causes, are few and narrow and closed. Such is and such occurs with the conscious self of the many. The many think over and over the same few narrow and closed

effects caused by the same few narrow and closed unconscious causes, feel over and over the same few narrow and closed effects caused by the same few narrow and closed unconscious causes and perform over and over the same few narrow and closed effects caused by the same few narrow and closed unconscious causes. The implication of this is that new phenomena are never manifested in the conscious self of the many. Rather, their conscious self revolves round and round in the same few infinitesimal circles, moves to and fro in the same few infinitesimal squares. No, there occur no differentiation and expansion of the many's conscious self, no becoming of the many's conscious self, no enrichment of the many's conscious self.

The existence of the many is virtually the nonexistence of the machine, the machine in which one part reacts mechanically to another part in always the exact same way, which reacts mechanically to outer stimuli (which are for the many, in fact, commands) in always the exact same way, which reacts mechanically with predetermined patterns in always the exact same way. No, there is in the many, the machine of the many never the new, never what has not been but, yes, ever the old, ever what has been.

The new never appearing in it, the conscious self of the many never changes and, consequently, is continually the same at all periods: a same conscious self of the many occurs continually throughout their life.

When vast numbers of constellations in the unconscious alternate dominance, specifically if they are expanded and open–and, consequently, necessarily open to increasing differentiation with the increasing expansion it entails–there is a flexible conscious self, a fluid conscious self and, consequently, a changing conscious self. Such a conscious self is the conscious self of a creative individual. Vast numbers of expanded and open constellations in his unconscious regularly alternating dominance, his conscious self is of a high degree of chaos with all the to a high degree indetermined and, consequently, unforeseeable change it entails; if only by the sheer force of vast numbers of constellations regularly alternating dominance in his unconscious his conscious self flows forth in change into vast numbers of new forms. And such constellations in his unconscious, being expanded and open, are themselves merging and changing into new constellations which, in turn, impel the change of a creative individual's conscious self into vast numbers of new forms. Yes, his conscious self is continually changing and, consequently, no, not the same at all periods: a same conscious self of a creative individual does not continually occur throughout his life.

Though it does not come down to it only nor always, quantity is of crucial importance, in that, roughly, the more the constellations in his unconscious which alternate dominance are, the more the conscious self of a creative individual is in the freedom of a to a high degree indetermined and, consequently, unforeseeable future. His conscious self being in such freedom,

the possibilities of a creative individual's thought and feeling, vision and creation are similarly to a high degree indetermined and, consequently, unforeseeable: the thought and feeling, the vision and creation of a creative individual are similarly in the freedom of a to a high degree indetermined and, consequently, unforeseeable future.

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28. The conscious self of the many is determined mechanically by a few unconscious causes; a few unconscious causes determine mechanically a few effects to appear in the conscious self of the many. Furthermore, decreasing still more the possibility of its growth in change, a specific unconscious cause causes a specific effect and, beyond which, can cause only it and no other effect to appear in the conscious self of the many. Conversely, the conscious self of a creative individual is influenced chaotically by virtually numberless unconscious phenomena; virtually numberless unconscious phenomena influence chaotically virtually numberless phenomena to appear in the conscious self of a creative individual. Furthermore, increasing still more the possibility of its growth in change, a specific unconscious phenomenon influences different phenomena at different moments to appear in the conscious self of a creative individual.

29. His thought and feeling being to a high degree indetermined, confronted by a same stimulus-phenomenon at various moments in the hands-on creation of a work a creative individual acts on it, whether consciously or unconsciously, and, consequently, transforms it in an unforeseeable different way on most every occasion: a creative individual with the same stimulus-phenomenon creates something new on most every occasion.

30. The many are identical to the many by monkey-like imitation; the many imitate monkey-like the many and remain identical to the many. This is so much how a man is initially degraded into the many, how leveled and reduced into the many, by imitating monkey-like the behavior, the conventional and commonplace behavior of the many.

It is in general true that a man becomes to whatever degree what he perceives, if not always and exclusively by monkey-like imitation. That this is so evinces the crucial importance of what a man perceives.

31. The attraction of the many is so much in its uniformity with the absence of pain and fear it entails. Conversely, in uniqueness there is pain and fear. Thus, driven by their wish to escape from uniqueness with the pain and fear it entails the many flee in the many, the uniform mass of the many with the absence of pain and fear it entails.

32. The many wish to escape from their conscious self at a depth below their most conscious conscious self, that in which they exist as the many. Their conscious self from which they wish to escape is relatively unique because it is close to their relatively unique unconscious and distant from their most conscious conscious self in which they exist as the many, the uniform mass of the many. Yes, the escape of the many in their most conscious conscious self in which they exist as the uniform mass of the many is their escape from their conscious self close to their relatively unique unconscious and, simultaneously, their escape from, what uniqueness of various degrees entails to various degrees, insecurity and despair, loneliness and anguish: fear and more fear.

33. Some lone, single primate an infinitesimal step away from becoming human initially abstracted itself from the physical world and, simultaneously, became, in fact, human by turning inward (which itself gave birth to mental innerwardness). But how or why or by what was it induced to do so? The primate an infinitesimal step away from becoming human was induced, compelled by a dangerous phenomenon in the physical world; a dangerous phenomenon in the physical world compelled the primate an infinitesimal step away from becoming human to escape, to flee not physically, as it was conventionally and commonplacely accustomed to react, but mentally, to flee by turning inward: the primate an infinitesimal step away from becoming human could not flee physically and, consequently,

was compelled to flee mentally, by turning inward (which itself gave birth to mental innerwardness). Similarly with the turning inward of a creative individual's becoming of creating his works, that it is, in one aspect, a fleeing from a dangerous phenomenon in the physical world, more precisely, the most dangerous, the most fatal phenomenon in the physical world: the body of a creative individual deteriorating toward final death.

34. When a lasting dominant conscious self passes away, a new one is born, or on other occasions, an old one. Till it reappears the old lasting dominant conscious self is dormant in the unconscious, into which all lasting dominant conscious selves eventually fall. No, lasting dominant conscious selves are never annihilated, but, yes, are ever in the unconscious waiting for the opportunity to be born again, born again, regarding a creative individual, often in a more comprehensive and organized, richer form.

35. In his becoming of creating his works the conscious self of a creative individual increasingly grows in comprehensiveness and organization by incorporating increasingly more of the infinite unknown in discovery and mastery of that in it.

36. The configuration of space-time is the most basic and primordial self of a man, which thinks his self and other, other entirely in his self itself and other in the physical world. The later more developed, more comprehensive and organized selves of a

man, both conscious and unconscious, are built on his most basic and primordial self of the configuration of space-time, are rooted in it, grow forth from it, but with his most basic and primordial self of the configuration of space-time always occurring thinking his self and other, other entirely in his self itself and other in the physical world.

37. The extension-duration–of space-time–of the physical world at which the body of a man occurs (which is itself an extension-duration of the physical world) is the outer physical base-centre of his conscious self. Thus, his body, in general and under normal conditions–or at least under ideal ones–occurring at constantly different extensions-durations of the physical world, the outer physical base-centre of a man's conscious self is similarly constantly different. That this is so keeps open the possibilities of the enrichment of a man's conscious self.

38. A constellation in the unconscious which more or less lastingly occurs as the most influential one in it is the unconscious self. Or even a thought, a feeling or an image in the unconscious, when it is the most influential phenomenon in it, is the unconscious self.

Then again, such phenomena as the unconscious self? Do they know or think themselves, as any kind of self at all knows or thinks itself? If not, are they any kind of self at all?

39. A man's feeling of a same self occurring continually throughout his life might be that of his most essential self (whether or not there is such a phenomenon is another matter). And his most essential self might be his unconscious as a whole. Though the phenomena in his unconscious and the relations between them are continually changing and it itself continually taking in new phenomena, a man, nevertheless, feels that his most essential self is unchanging and the same continually throughout his life because it is his unconscious as a whole occurring continually throughout his life: a man's feeling of his most essential self is that of his unconscious as a whole and not that of the phenomena in it and the relations between them which are continually changing.

## The Absolute of God

If the idea of God is that he is the creator of the universe, it is an utterly powerless idea. If not, were a man to believe in it, how would it drive or even facilitate at all his becoming, the actualizing of his innate potential, the coming to birth of new forms of his self? He would do as well to ascribe importance to the idea of his mother and father as the most direct creators of his life for all it would drive or even facilitate at all his becoming.

Leaving aside its utter impotency regarding becoming, what significance can be extracted from the idea of God as the creator of the universe? What truths which might lead toward a hint of the meaning of humanity? Utterly none at all. A man would do as well to ascribe importance to the idea of his mother and father as the most direct creators of his life for all the meaning of humanity and, consequently, his own existence to which it would lead–that is, except were he to believe that it is that every human being is, to a degree and in a sense, the physical perpetuation of his mother and father. This could be the case with God, that the meaning of humanity and a man's existence is that every human being is, to a degree and in a sense, the physical perpetuation of him. But pure physical, pure animal perpetuation as the meaning of humanity and a man's existence?

The many, who are by far the majority representation of the human species, seem to find significance in the idea of God as the creator of the universe, or at least seem not to perceive no significance in it. If not, why have they not completely and

finally rid themselves of it? Partially at fault is a constellation of various thoughts and feelings (or ideas and emotions) inculcated by custom which equates the cause of the universe's creation with the meaning, the supreme meaning of humanity. The equation must have initially been reached by a fantastic leap, whether one of hope or unreason or a combination of both, compelled by the need for absolute answers and absolute truths.

The need for absolutes in general is rooted in the fear of the infinite unknown in the depths of the unconscious. In absolutes there is no unknown at all but only the known, the familiar and wonted known and, consequently, no fear. The implication of this is that there is no pain, that there is painlessness. Yes, the painlessness of the familiarly and wontedly known, the painlessness of blind and slavish acceptance of absolutes and, consequently, the painlessness of not having to master anything. Thus, the painlessness of unchanging existence, the painlessness of no becoming: the painlessness of the machine.

The fear of the infinite unknown is, in fact, at the root of the fear of becoming with the change it entails (which is apparent in the constant effort of the many to avoid becoming at all costs). And the fear of change in general is so much the fear of the pain it entails, the fear of the painful change of the known, the old into the formerly unknown, the new, the fear of the painful death of the known, the old and the painful birth of the formerly unknown, the new. The pain of the known's death is so much simply that of the loss of painlessness and the pain of the

formerly unknown's birth mostly that entailed in the effort necessary to master the formerly unknown.

In prehistoric ages, before man could even conceive ideas, the seed of the idea of absolute creation was sowed and increasingly cultivated in him by his perception (which was achieved only after a vast period) that much in the physical world appeared from absolutely nothing. And inseparable from absolute creation, absolute destruction, the seed of the idea of which was sowed and increasingly cultivated in man by his perception (which was achieved only after a vast period) that much in the physical world disappeared into absolutely nothing. Interpreting only extremely superficially and mostly unconsciously what he perceived and, consequently, possessing only extremely superficial and mostly unconscious knowledge of the physical world, which for him was an extremely small local spot, prehistoric man could not fathom that there are no absolute creation and absolute destruction in the physical world–as with the entire universe itself, that it was not absolutely created, that it did not begin from absolute nothing and that it will not be absolutely destroyed, that it will not end in absolute nothing.

If it is also a part of the idea of God that he is the absolute authority of the universe to which a man must submit so that he will be allowed to join him in heaven when he dies, it is an actively imprisoning, oppressive and destructive idea of immense proportions, one which would, were a man to submit to such an idea or a belief, suffocate his innate potential, kill the possibility of his becoming. In fact, a man's desire to become

would be killed. Yes, why strive to actualize his innate potential and to master the consequent new forms of his self, which regularly require immense effort, were he blindly and slavishly to submit to the absolute authority of God, a man would be guaranteed entrance into heaven when he dies?

Regarding a creative individual, were he to submit to the absolute authority of God, he would not be driven or even facilitated at all in the creation of his works, which encompasses the process of his becoming, and also not led to the meaning of his existence–that is, except were it related to his being the utterly submissive machine (the machine can never be, ultimately, assertive in any way and to any degree). For a creative individual to be the utterly submissive machine would be for him to be without thought and feeling, knowledge and vision; for a creative individual to be the utterly submissive machine would be for him to be without power of creation: a creative individual would not be, in fact, a creative individual.

That God is the creator of the universe implies that he is the absolute beginning and that a man will be allowed to join him in heaven on death if he submits to his authority that he is the absolute ending. A phenomenon with an absolute beginning and an absolute ending is an absolutely closed system which blocks the flowing forth of innate potential into new forms of the self, or, at the very least, places severe limits to it. The forms of a man's self come to birth from himself and, consequently, were a man to submit to, to imprison himself in the idea of God as the absolute beginning and the absolute ending, or, rather, the idea

of the point of God as the absolute beginning and the absolute ending, what kinds of forms of his self would come to birth, actualize? Would any forms of his self actualize? Then again, a form of his self would actualize, one analogous to the idea of the point of God as the absolute beginning and the absolute ending itself. Such a point as a form of a man's self would be virtually no self at all and, consequently, virtually mental death: would be naught but human death.

All of which would be opposed to the essence of a man; it is of the essence of a man that the flowing forth of his innate potential and the development of his self (and his mind) are without predetermined and fixed mental limits. Yes, it is opposed to his essence that a man be a mental point of any kind whatsoever.

Man is, however, also a physical phenomenon. And the physical in man, which is his body itself, and the physical world in general limit the mental in man. That they do so is at the root of technology, that in it man endeavors to master and transcend the physical in him, which is his body itself, and the physical world in general–ultimately, to conquer physical space-time–so as to free increasingly more his mental world.

In the creation of work after work enriching the mental world of humanity a creative individual, epitomizing what it is to be human, creates himself anew over and over in increasingly more comprehensiveness and organization. The greater both quantitatively and qualitatively his mind is, the more he can create himself anew and, beyond which, the more he is the

master of his existence and, consequently, to a degree and in a sense, creates his fate.

Creative individuals of the human species have created much, create much and will create much but infinitely far from the infinite all of the universe. The idea of God as the creator of the universe, and the infinite all it is, is, in one aspect, the result of the projection of man's desire for omnipotent power of creation.

As opposed to that of omnipotent power of creation, the trait of absolute authority so much a part of the idea of God is the projection of a trait man already possesses. The projection of it onto and in the idea of God is induced by man's abhorrence of absolute authority. Regardless, whether or not he abhors it, and projects it onto and in the idea of God, absolute authority remains a trait of man: there is, in all truth, no more absolute and, consequently, no higher authority than man. It is, to say the least, a fearful thought; the burden of such authority is, to say the least, tremendous. And here man is so very unconscious, so very weak of mind, ignorant, knowing so very little, so very impotent, ruled so much by unconscious phenomena which regularly lead to destruction and death, the highest authority, the absolute authority. Yes, possessing an intuitive knowledge of his condition, man initially shifted absolute authority onto the idea of God to disburden himself of it. This, in turn, is one of the chief reasons man has steadfastly refused through the ages and steadfastly refuses today not to believe in God: to escape from the tremendous burden of absolute authority and, what it inextricably entails, absolute responsibility.

Absolute authority and absolute responsibility even for their own existence, much less for the infinite all of the universe, which the many refuse and surrender to God, the idol of God. Then again, only to the idol of God alone? Rather, the many also refuse and surrender absolute authority and absolute responsibility to their other idols–which, then again, are simply disguised versions of the idol of God.

Absolute authority is, in another aspect, absolute freedom of choice, absolute freedom of choice from among the infinite number of possible choices intrinsic to existence with all it entails. Then again, absolute freedom? Is it even any kind of freedom at all for man to have choice from among the infinite number of possible choices, the chaos of the infinite number of possible choices intrinsic to existence with all it entails? In fact, with nothing to fall back on, ultimately, but his own infinitesimal power, his own nearly infinite impotency, is it not for man to be at the mercy of the chaos of the infinite number of possible choices intrinsic to existence with all it entails? And to be at the mercy of anything, much less of the chaos of the infinite number of possible choices intrinsic to existence with all it entails, is not to be in a state of freedom, much less a state of absolute freedom.

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40. Without the absolute authority of their idols, which are disguised versions of God, the many feel, if only unconsciously,

that there is and, in fact, can be, ultimately, no meaning of existence (which entails significance of existence). But the idols of the many are fabrications of the many and, consequently, any meaning of existence in them is a fabrication of the many.

The idols fabricated by the many, which are disguised versions of God, give to existence, at the most, only superficial, conditional and fleeting meaning and not a trace of substantial and essential meaning, which entails the ability to hold up to death, if only precariously. The feeling of the many, if only unconscious, that their idols do give to existence substantial and essential meaning is simply a delusion, which is, in fact, fabricated and perpetuated by their blind and submissive, their slavish submission to the absolute authority of their idols themselves.

41. In past ages the many submitted blindly and submissively to the authority of God with the unfreedom it entailed for the supreme reward of the bliss of heaven. Similarly with the submission of the many to their idols today, which have nearly entirely replaced God, that they submit blindly and submissively to their authority with the unfreedom, the slavery it entails for a supreme reward. In fact, the many are similarly promised, if only implicitly, and though they themselves are mostly unconscious of it, a supreme bliss: a heavenly bliss on earth–which is always and only to be attained and experienced in the future and, consequently, never to be attained and experienced.

42. Possessing virtually no mind and, consequently, virtually no ability for conscious intention, the many, who are so much the machine, are, like the machine, powerless under the tyranny of unfreedom of every kind. Conversely, possessing a mind of a fair degree of power and, consequently, a fair ability for conscious intention (fair compared to what might be possible), a creative individual–regularly in the hands-on creation of his works–evades the tyranny of unfreedom of every kind by striving for freedom of various kinds and, in fact, creating freedom of various kinds.

43. The many, who are so much the machine, are, like the machine, utterly passive. But they are, unlike the machine, living and, consequently, possess the ability to perform at least one faintly assertive act: the final act of dying.

The final act of dying can be, however, fairly assertive if carried out consciously and with conscious intention.

44. The physical world around early man was for him the infinite unknown, the workings of which he ascribed to mysterious powers. Later the mysterious powers lost some of their mysteriousness by receiving traits (not to mention names), which were mostly human ones. But in his feeling of his own powerlessness and, thence, his desire to be to the utmost degree protected and aided the traits early man gave to the powers, though mostly human ones, were of a potency far beyond anything possessed by him himself.

45. The elemental traits of his self being initially derived from or evoked by the elemental phenomena in nature, which over a fair number of millennia were incorporated in his self by unconscious imitation (such as his first expression of rage was an unconscious imitation of a storm), the elemental human traits man ascribed to his earliest gods, which were the elemental phenomena in nature themselves, originated in his earliest gods themselves.

46. God was initially the fearful great unknown. Later to make the fearful great unknown of God much less fearful, man made him much less unknown by giving him the most familiar and wonted traits: naught but human traits.

47. The need of man to know the supreme explanation of the universe has always been one of his strongest needs. But he has always possessed an intuitive feeling that it can never be, in all truth, supremely explained by anything in nature. Thus, man invented God as the supreme explanation of the universe beyond, outside of nature, in fact, beyond, outside of the universe itself.

48. The first gods were physical phenomena. Later man increasingly endowed them with human mental traits. And as man himself became increasingly more mental, the gods similarly became increasingly more mental, till the very mental

God was invented. The increasingly more mental gods were so much increasingly more abstract ideas, till the very abstract idea of God was conceived.

49. Man's projection of omniscience, omnipotence, omnipresence and other such traits onto God is, in another aspect, his projection of them onto his future ideal, perfect, supreme self.

50. The idea of God as the infinite unknown spurs a creative individual to know the infinite unknown more and more, regularly in the process of creating work after more or less original work from out of the infinite unknown itself.

51. The infinite unknown of God is secret and mysterious. All the phenomena in it are necessarily similarly secret and mysterious. But once a phenomenon in the infinite unknown of God emerges and becomes known, its secretness and mysteriousness disappear.

52. Every phenomenon now actualized in the universe emerged from out of the infinite unknown of God. The moment a phenomenon emerges and actualizes is the moment it ceases to be the infinite unknown of God. But if unknown to man, as are nearly all the phenomena which have emerged and actualized in the universe, the phenomenon remains for man the infinite unknown of God.

53. The innate potential of a man is the infinite unknown of God. The moment some of it is actualized in his self the some of it ceases to be the infinite unknown of God and begins to be human. But a phenomenon in his self unknown to him, though actualized, remains for a man the infinite unknown of God.

## The Desire for Absolute Painlessness

The desire for absolute painlessness was in part initially engendered in man, and has been through the ages reinforced in him, at promptings from the traces of his more or less painless past existences. In the personal past of a man, buried in his unconscious, the traces of his existence as a newborn, a fetus and a spermatozoon, where the differentiation of and between the members of the form of life decreases the farther in the past it is. And in the phylogenetic past of a man, imprinted in his physical substructure and buried in the deepest depths of his unconscious, the traces of his existence as prehistoric man and the prehuman forms of life which led to man stretching back to a fish in the sea, where the differentiation of and between the members of the form of life decreases the farther in the past it is. With the decrease of their differentiation the individuality of the members of the form of life among themselves similarly decreases. And with the decrease of the differentiation and individuality of its members the painlessness of the form of life's existence increases. But, no, any painlessness there was in the personal and phylogenetic past existences of a man was never absolute.

The more or less pain there was in the forms of life of a man's personal and phylogenetic past was induced not at all by mental phenomena but exclusively by physical phenomena. And they experienced not at all fear but exclusively pain. In fact, possessing only various faint degrees of consciousness, the forms

of life of a man's personal and phylogenetic past could not experience the feeling of fear, which is the sensation of pain mentalized. Conversely, possessing various fair degrees of consciousness, most every member of the human species can experience to a fair degree the feeling of fear to a fair degree of intensity. The implication of this is that the vaster his consciousness is–which necessarily entails a vaster ability to know consciously and, consequently, a vaster conscious knowledge at a particular moment–the higher the potential for fear a man possesses and, once the fear is actualized, the stronger the intensity of fear.

The more or less painlessness experienced by the forms of life of a man's personal and phylogenetic past was so much, in fact, that of more or less unconsciousness (the more undifferentiated the physical form is, the more the unconsciousness and the consequent painlessness are). Thus, the desire for absolute painlessness was in part initially engendered in man, and has been through the ages reinforced in him, at promptings from the traces of his past existences' various high degrees of unconsciousness. The implication of this is that the desire for absolute painlessness is so much the desire for absolute unconsciousness.

Absolute unconsciousness would be for a man annihilation, in that in it there would not and, in fact, could not be a self, not even the least spark of a self. Regardless, whether he desires it or not, a man falls into the annihilation of absolute unconsciousness at the moment of his death.

There always being painful tension in it, where there is any desire, there is no absolute painlessness. Thus, were there an existence of absolute painlessness, any intrusion of any desire, such as the most elemental and essential of all desires, the desire for life (to continue living), would make it something other than an existence of absolute painlessness. Furthermore, as where there is any desire of any kind, there is life, where there is life, there is no absolute painlessness: the only absolute painlessness there is for a man is the absolute painlessness which begins at the moment of his death. But, no, a man does not and, in fact, cannot experience the absolute painlessness which begins at the moment of his death.

The desire for absolute painlessness, which is buried in the deepest depths of the unconscious and imprinted in the physical substructure, is, in fact, ultimately, the desire for death.

But what about the possibility of an existence of at least a minimal quantity of pain for man? This is one of the chief reasons for the extremely strong tendency to desire absolute painlessness, that existences of very little pain have been experienced in the past. In addition to his existences as a newborn, a fetus and a spermatozoon and those as prehistoric man and the prehuman forms of life which led to man stretching back to a fish in the sea, there are the experiences of, to what very little pain amounts, more or less pleasure a man experienced in his childhood (ideally). The intensity of the pleasure is, however, not too seldom magnified in memory. And it is not only a matter of magnification in memory; it is also a matter of contrast, that

between the more or less pleasurable past of childhood (ideally) and the present with all its pain.

Then again, the present with all its pain? Or is it, in fact, not too seldom pleasurable, if only tepidly? It depends on whether the present is that of a creative individual or that of the many, if that of the former, it not too seldom consists of pain, if that of the latter, not too seldom, or, rather, nearly always of tepid, extraordinarily tepid pleasure–which, in fact, amounts to extraordinarily tepid painlessness.

To experience moments of pain the many must experience moments of not being exact duplicates of exact duplicates: the many must experience moments of not being, in fact, the many. Such moments, were they to experience them, would not only be filled with pain but with perilousness, the perilousness of the painful death of being the many and that of the simultaneous painful birth of a spark of a unique self, whether conscious or unconscious, which would necessarily be to a degree different from the self of the many. But such a self the many in their desire for absolute painlessness spend their entire life fleeing unconsciously and without volition in the many, the mass of exact duplicates of the many.

The desire for absolute painlessness is one of the most dominant forces in the unconscious of the many. It leads, pushes, drives them to, what absolute painlessness is essentially, death, or, more precisely, mental death and, what it entails, the death of the possibility of actualizing what they can become, the death of the possibility of actualizing their innate potential, the death of

the possibility of becoming different: the death of the possibility of becoming unique human beings.

The desire for the past in general is, in another aspect, the desire for the known or at least the familiar, which is similarly desired for its painlessness. Conversely, confronted by the infinite unknown–and, consequently, the future–there is pain; in the thought of the infinite unknown–and, consequently, that of the future–pain is engendered. Thus, always the desire to return to the past, past existences and past experiences in general, or, for that matter, to cling to the present, present existence and present experiences in general, which, being known or at least familiar, are similarly painless. Past existences and present existence and past and present experiences in general are, however, only painless to the degree they are known or at least familiar.

Regarding the infinite unknown and the pain it engenders simply by being confronted by it or in the thought of it, roughly, contact with a phenomenon in it and, thence, mastery of it of a more or less degree transforms it into the known to the degree of the mastery and, consequently, diminishes the pain to the same degree.

Regarding a creative individual, his hope in a future existence or at least future experiences of pleasure of whatever degree helps him to endure the pain no very little part of his human existence, his creative existence (he, however, in another aspect, desires pain, because in various ways it is of supreme necessity for his creative existence itself). But his hope in a future existence

or at least future experiences of pleasure of whatever degree, ultimately, helps him to endure the irrefutable truth, which is incorporated in the deepest and most profound region of his self, that he is mortal: a creative individual, as each and every one of his fellow human beings, must one day die and remain dead forever.

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54. The past and present experiences of a man were not and are not necessarily painless, but might have even been and be extremely painful. But being known or at least familiar to him, any pain he feels in them is counteracted and lessened. The pain is to a higher degree counteracted and lessened in the past painful experiences than in the present painful experiences. This is so because the extensions-durations–of space-time–of his self and the extensions-durations–of space-time–of the physical world separating him from them enable his past painful experiences to be known or at least familiar to a man to a higher degree than his present painful experiences.

55. The desire for absolute painlessness is reinforced by experiences of the painlessness of deep sleep. Its painlessness is or at least stems from its unconsciousness. Thus, the desire for absolute painlessness is, in another aspect, reinforced by experiences of the unconsciousness of deep sleep.

56. What is so much desired in both the desire for absolute painlessness and the desire for absolute communion is the absolute annihilation of the self, which is the cosmically unique core of humanness–humanness with all its pain and more pain.

57. At the most ecstatic moment of the sexual act the self of a man is virtually annihilated. It is the virtual annihilation, the virtual death of the self at the most intense moment of physical existence. But the virtual death of a man's self only as individual; at the most intense moment of his physical existence, the peak of ecstasy of the sexual act the self of a man and the self of his love coalesce: a man and his love become one self.

58. What is so much desired in both the desire for absolute communion with God and the desire for absolute communion with the self of another human being is the absolute annihilation of the self–in the former toward absolute oneness with God and in the latter toward absolute oneness with the self of another human being. Thus, what is so much desired in both is what the annihilation of the self is virtually, death–in the former toward life of absolute oneness with God and in the latter toward life of absolute oneness with the self of another human being.

The desire for absolute communion with God and the desire for absolute communion with the self of another human being are, in fact, so much one and the same desire. In fact, the one is so much a disguise for or a different version of the other. Furthermore, the

desire for absolute communion with God was initially engendered by and is still rooted in the desire for absolute communion with the self of another human being, or, more precisely and directly, by and in the desire by which it is reached, that for sexual ecstasy; the desire for absolute communion with God was initially and is still a transformation of the desire for sexual ecstasy, which was initially and is still a transformation of a physical desire into a mental desire, a transformation of a desire for a physical phenomenon into a desire for a mental phenomenon.

59. The desire for oneness of a creative individual, be it with truths, knowledges, visions, works of human creation, his fellow human beings, nature around him or the entire universe, is, in another aspect, his desire to consume. A creative individual consumes and, thence, with inner incorporation he and what he consumes become one driven, ultimately, by his desire, his unquenchable desire for growth.

60. The aesthetic experiences of a creative individual are an essential part of his becoming. It is, ultimately, a matter of incorporation, that the phenomena he experiences aesthetically are incorporated in his self and, consequently, become a part of his self. A phenomenon is incorporated in and becomes a part of the self of a creative individual to the degree of the intensity of his aesthetic experience of it.

61. When a man experiences aesthetically the physical world around him, it is introjected and becomes a part of his self. The implication of this is that in his aesthetic experience of it the self of a man and the physical world around him coalesce, become a single whole: most basically and essentially, naught but the single whole of a man's self itself.

62. The sexual act has transformed through the ages. It was initially a physical act, in that it was performed by the physical phenomenon prehistoric man was (nearly entirely) and as a medium toward physical ends, the perpetuation of the species, and to satisfy physical desires, to perpetuate the species and, with what it was intimately and inseparably linked, to experience pleasure. Conversely, though still a physical act, the sexual act is today, and has been for a fair period, also and more a mental act, in that it is performed by the somewhat mental phenomenon a man, a human being is–or at least can be–and often performed by him to satisfy a mental desire, such as the desire for communion with the self of another human being.

63. What brings a man sexual fulfillment is more or less unique to himself. In fact, the sexual universe is where the most uniqueness in human beings is found; the sexual universe, in its numberless and numberlessly diverse possibilities of experience, is where the highest number of unique human beings is found.

## The Knowledge of Death

A creative individual believes that works of human creation possess supreme significance and value and, consequently, constantly strives to create. But why should he when he knows that he will one day die and remain dead forever? Thus, why not simply leap into mental death and have done with it? Yes, why not be dead mentally and be the machine, as the many are dead mentally and are the machine, and, consequently, avoid the sheer agony not too seldom experienced in the process of creation?

The truth of his mortality would be easier to accept for a creative individual if he did not also know that, like himself, the human species will one day die and remain dead forever. In fact, at one time it was easier for a man to accept the truth of his mortality, the truth that he must die; believing that the human species would be forever, or at least never thinking that it would one day not be, and forever, the truth that a man himself must die was more or less softened. But now there is no such luxury; now it is known that the human species, man will one day die (most likely by his own hand, well in advance of his natural extinction).

Then again, is it known that man will one day die? For that matter, is it even known that a man will, must die? Regarding the many, which is by far the majority representation of the human species, these truths might be by them only perceived and not thought on, or at most, if thought on at all, only extremely infrequently and superficially–if, in fact, ever even perceived at

all. But incorporated in the self by repeated thought and aesthetic experiences, these truths are known only by an extremely small minority. Thus, the truths that a man must die and that man, the human species must die are neither widely nor substantially known.

A man is mortal. The implication of this is that his lone and extraordinarily fleeting life is of utterly inestimable significance and value, that all he sees, thinks and feels is of utterly inestimable significance and value, that all his experiences of the limitless plenitude of the universe are of utterly inestimable significance and value. Being himself mortal and it extraordinarily fleeting, his life and all his experiences, all of humanity, all on earth, all in the universe gain their significance and value; if nothing else does–and very much else does–his extraordinarily fleeting mortal life gives itself and the entire universe significance and value: the utterly inescapable future death of a man gives his life and the entire universe utterly inestimable significance and value.

Were there for humanity immortality on earth, the opposite would be true, that a man would hold, if only unconsciously, all to be worthless, or, rather, would hold, if only unconsciously, his own life to be worthless and, consequently, all to be worthless; being able to experience them forever, his life and the entire world, the entire universe would be for a man, if only unconsciously, worthless. Furthermore, existence only gaining significance and value for him by his aesthetic experience of it of more or less intensity, were a man to know that he could

experience forever a phenomenon such as the rising of the sun (only till it itself, or, for that matter, the earth would cease to be), his experience of it would gradually be weakened, banalized, sterilized and finally cease to be an aesthetic experience and, even were he to give it any of his attention–and most likely would not–it would be merely that of a passionless perception empty of nearly all thought.

Then again, all of which only were there for humanity immortality on earth? Or is much of which not the case with humanity mortal on earth, or, more precisely, the many mortal on earth? But in contrast to a man who would be immortal and possess the knowledge of his immortality, the many behave as if they themselves and the entire universe were worthless because they do not know that they are mortal, much less that humanity, the human species is similarly mortal.

Would immortality on earth be the meaning of humanity? But where is the meaning in a man would never die, would live forever? No, what a man is and why a man is would not be answered, at least far from exclusively and completely, by the truth that every man, every human being were immortal, as they are now not answered, at least far from exclusively and completely, by the truth that every human being is mortal.

Were every human being not immortal but to possess a life of an infinite number of years, would man live any differently than he does now with one of eighty years, in destruction and death? If a life of an infinite number of years were suddenly given to every human being, after joyous grand celebrations accompanied

by much simple human love man would more or less soon begin to live again as he does now with a life of eighty years, in destruction and death. Furthermore, were the life of an infinite number of years to be accompanied by an inability to procreate in any way whatsoever, man would be put to the supreme test– which he would most likely more or less soon fail by putting himself to an end.

Leaving aside immortality and a life of an infinite number of years, were every human being suddenly granted simply a somewhat longer life, such as one of five-hundred years, would man live any differently than he does now with one of eighty years, in destruction and death? The generation on which such a blessing fell would live in more or less loving-kindness, if only from gratefulness, and possibly also would the next few generations. But when eventually with the passing of generations the life of five-hundred years became the accustomed ordinary life, and if only from the loss of gratefulness, man would cease to live in more or less loving-kindness and begin again to live in destruction and death.

Appalling and chilling death is right there for every human being who will only dare to look. Death is appalling and chilling because, once dead, a man will not be for an infinite number of years–leaving aside the further appalling and chilling truth that this fate also awaits those whom he loves. Similarly with the human species, that, once dead, it will not be for an infinite number of years. Regarding a creative individual, however, the infinite number of years of death is also, to say the least,

astounding; a creative individual is astounded by life, finds life simply miraculous, but the infinite number of years of death is often even more astounding, more miraculous.

For a man who gives death some thought there is the question of how to spend his lone and extraordinarily fleeting life. To be the many with its conventional and commonplace existence? Or, conceiving himself not as the machine but as a human being, a potentially somewhat mental being, in an existence of becoming? The former is a narrow and closed existence, an unchanging existence, a dead existence: mental death. The latter is a vast and open existence, a changing existence, a living existence: mental life. But being the many, the machine of the many, the many themselves can only experience mental death; being the many, the machine of the many, the many themselves cannot experience mental life.

Regardless of which, the many can neither deny nor ignore the truth of death (the entire existence of the many is, in fact, a constant endeavor, if only an unconscious one, to deny and ignore the truth of death). This is so because the truth of death is in the unconscious of the many, which is the core of their self, and, beyond which, death itself is irremediably in each and every one of their body's cells.

The truth of death in the unconscious of the many occurs as an autonomous force and, consequently, influences the many on its own terms, which are terms of mental death. Neither thinking on it nor experiencing it aesthetically, which implies a lack of mastery of it (what is neither thought on nor experienced

consciously in any other way cannot be mastered at all), the truth of death as an autonomous unconscious force is non-stop driving the many in mental death toward increasingly more mental death. Conversely, if incorporated to whatever degree in the core of a man's unconscious, which is the core of his self, by his repeatedly thinking on it and experiencing it aesthetically, the truth of death loses its autonomy to the same degree of the incorporation and, consequently, though still influencing his behavior, does so on the terms of mental life to the same degree of the incorporation. By its incorporation of whatever degree the truth of death is mastered to the same degree. And by its mastery of whatever degree the truth of death is made known to the same degree.

The truth of death as an autonomous unconscious force drives the many not only toward increasingly more mental death; the truth of death as an autonomous unconscious force also drives the many toward increasingly more physical death: the truth of death as an autonomous unconscious force is the primary core force behind the destruction and death, the ubiquitous destruction and death of human existence. It does not do so, however, only of and in itself but in extremely intimate relation with death itself irremediably in each and every one of the cells of every human being's body, with its non-stop striving forth; the truth of death as an autonomous unconscious force in extremely intimate relation with it very much facilitates the non-stop striving forth of death itself irremediably in each and every one of the cells of every human being's body, very much accelerates

it and, beyond which, constantly brings it to a premature climax for myriads on hapless myriads of human beings.

Regarding a creative individual, the greater his mind both quantitatively and qualitatively is, the greater his knowledge of death is. His greater knowledge of death has so much to do with his far-reaching knowledge of what death entails and its consequences for him and all of humanity. It also has to do with its incorporation, that the more its truth is incorporated in his unconscious, the greater a creative individual's knowledge of death is.

Incorporation of the knowledge of death is reached by a creative individual by his repeatedly thinking on death and experiencing death aesthetically; when repeatedly a creative individual thinks on and experiences aesthetically what death entails and its consequences for him and all of humanity, the truths into which he comes are increasingly more incorporated in his unconscious. To what degree of incorporation depends on the quality and breadth of his thinking and the intensity of his aesthetic experiences. When his thinking is, in fact, of a very high quality and very much breadth and the intensity of his aesthetic experiences, in fact, very strong, the truths into which a creative individual comes are incorporated in his unconscious as elements of various more or less influential constellations.

With the truth of death as the primary core element of various more or less influential constellations in his unconscious a creative individual's vision of himself, humanity, the earth and all on it and, beyond which, the entire universe, the infinite all of

the universe becomes more distinct and true. This process might not be itself the meaning of his existence nor give significance and value to it–though he occasionally feels that it is and does–but, nevertheless, at the very least, helps him to know what cannot be the meaning of his existence nor give significance and value to it: to be the many and, consequently, to waste his lone and extraordinarily fleeting life in a conventional and commonplace existence. Yes, as if his life were a worthless nothing, as if he had not the slightest hint of what a creative individual is, which is the quintessence of what it is to be human, and what he can further become and create, as if he had not the slightest hint of the numberless possibilities of experience intrinsic to what a creative individual is, which is the quintessence of what it is to be human, and what he can further become and create.

If anything holds up to and is in accord with the consequences of death–though, in another aspect, in opposition to and defiance of death–it is the works of a creative individual: the works of naught but a unique human being.

* * *

64. The condition of possessing the knowledge of death is exclusive to man. It necessarily entails another condition exclusive to man, that of possessing the knowledge of life. In fact, without the knowledge of life there can be no knowledge of

death, death in all its utterly inestimable significance, precisely as without the knowledge of death there can be no knowledge of life, life in all its utterly inestimable significance.

65. That a child is regularly untroubled (ideally) is so much based in his ignorance of death. Later in adulthood with the knowledge of death fear in its full estate enters into human existence.

66. Were he to live entirely in the present (the ceaseless change of the present), with never a thought of the past with the termination of phenomena it entails nor a thought of the future with the termination of phenomena it entails–such as the termination of him himself–a man would live a life ignorant of death and, consequently, in the feeling of infinity-eternity.

67. An animal is only aware of the possibility of death when threatened with a danger in the physical world. Similarly with the many, that they are only aware of the possibility of death when threatened with a danger in the physical world–which usually is a severe illness of their own–and, even more so, when confronted by a dead human being, the irrefutability of a dead human being.

68. The urge to commit suicide of a man is not too seldom induced by death itself, by the truth, whether known consciously or unconsciously, that he must one day die: a man has to die sooner or later and, consequently, might as well die now.

Similarly with the urge to commit suicide of man: man, the human species has to die sooner or later and, consequently, might as well die now. Yes, the concerted effort of all of humanity to annihilate itself is not too seldom, and not too seldom even mostly and essentially, induced by death itself, by the truth, whether known consciously or unconsciously, that the human species must one day die.

69. Before the moment of his birth a man did not exist and the universe for him did not occur for an infinite number of years, precisely as from the moment of his death a man will not exist and the universe for him will not occur for an infinite number of years.

70. It is astounding and miraculous that before he was born a man did not exist for an infinite number of years. Then again, before he was born he did not, in fact, not exist for an infinite number of years; the period through which he did not exist ended with his birth. Thus, for how many years did a man not exist before he was born? An immense number of years, an endless number of years–an infinite number of years which, paradoxically, ended with his birth.

But what of the period after his death when a man will not exist? Might it be that it will end, as did the period before his birth which proved to be only ostensibly of an infinite number of years? That a dead man has never risen to life is only true for the extraordinarily short history of the human species; it might be

that a dead man rises to life after a trillion years or so. Or if he will not rise from the dead–and he will not–might a man be born again a trillion years or so after his death? But from out of the infinite unknown of the universe and the endless number of possible syntheses of phenomena intrinsic to it, the exact same synthesis of a phenomenon occurring more than once, occurring twice? For this to occur, for a man to be born the exact same man again, every single phenomenon of the endless number of phenomena which occurred before his birth, occurs in his life and will occur after his death must occur twice and, beyond which, in the exact same space-time order. This is so because all past, all present and all future phenomena in the universe are inextricably related, regardless of how distant in both space and time most of the relations between them might be–and beyond man's faint power of vision nearly all of them are.

71. The birth of a man is the end of a gradual process. Leaving aside how he was nearly infinitely nonexistent as the particles and waves occurring a moment after the birth of the universe in its present form, a man as a spermatozoon was only to the lowest degree himself, as a fertilized ovum a little more himself, as a fetus still more himself and as a newborn entirely himself. At the moment of a man's birth the physical process of becoming physically himself increasingly more partially transforms or channels into the mental process of becoming mentally himself increasingly more, the mental process of becoming increasingly

more, and increasingly more distinctly, a self: the cosmically unique core of humanness.

72. To think the unity of the universe is to think the infinite in number relations of the infinite in number phenomena in the universe. Thus, to think the infinite in number relations of the infinite in number phenomena in the universe is to think, in fact, the infinite unity of the universe.

73. In a creative individual's aesthetic experiences of most of the higher and more profound truths, and their incorporation in his self, there is always death, always an accompanying thought, feeling or image of death, if often only more or less unconscious. The highest and most profound truth itself, the infinite unknown with all it entails, such as the endless possibilities of his thought and feeling, his knowledge and vision, his creation, is to a creative individual so much so because of death; based in the truth that a creative individual must die and, consequently, will not live forever, the truth of the infinite unknown with all it entails achieves much of its immense power: its immense power to drive a creative individual in his creation itself.

74. In his becoming of creating his works a creative individual is pushed by known death while drawn by the infinite unknown, flees from known death while he strives toward the infinite unknown. His fleeing from known death is a fleeing from the physical and his simultaneous striving toward the infinite

unknown a striving toward the mental. It is, in another aspect, a matter of hopelessness and hope, that in his becoming of creating his works a creative individual flees from the hopelessness of the physical known, death while he strives toward the hope of the mental, the infinite unknown.

75. Man's desire to surpass the known into the infinite unknown, though imprinted in his physical substructure, is, in another aspect, his desire to surpass, to escape from his body and, beyond which, the entire physical world. His desire to escape from his body and the entire physical world is his desire to escape from the physical into the mental. Man actualizes his desire by leaving the earth for the universe beyond it. Or, differently, by leaving the earth for the universe beyond it man plays out his desire to escape from the physical into the mental.

Though the universe beyond the earth is physical, as are the actions and the ways by which he leaves the earth, the goal of man's leaving the earth for the universe beyond it, and what he reaches out for and drives him in his endeavor, is the infinite unknown and his desire to know it.

That man can never know the infinite unknown completely makes his desire to know it one of the most potent and fecund of his desires, which is evinced by his achievement after achievement of discovery on the earth itself and in the universe beyond it.

The body of man is the death of man. Thus, his desire to escape from the physical of his body and the physical of the earth–of

which his body is–into the universe beyond the earth and the infinite unknown is, ultimately, his desire to escape from his death.

In the infinite unknown there is always hope, roughly, hope in and for something man does not now know, but might one day discover and know, experience, such as, ultimately, above and beyond all else, an escape from his death: man, above and beyond all else, hopes one day to discover eternal life in the infinite unknown.

76. Being himself unique, unique among human beings, the meaning of a creative individual's existence is necessarily similarly unique among human beings. Conversely, being itself ununique, being itself identical, identical among all the members of the same class, the meaning of the machine's existence (it does not, in fact, partake of existence but only of occurrence) is necessarily similarly identical among all the members of the same class.

Among human beings the degree of uniqueness of the meaning of a man's existence depends on which man and in relation to which men. The meaning of a creative individual's existence in relation to the meaning of the many's existence is infinitely unique. Conversely, the meaning of a member of the many's existence in relation to the meaning of all the members of the many's existence is infinitesimally unique, if there is any uniqueness at all. In fact, being themselves virtually the machine,

the uniqueness of the meaning of all the members of the many's existence is virtually zero.

77. When the power of man's mind was only extremely faint and, consequently, man could not consciously intend, lacked the ability for conscious intention, the meaning-purpose of his existence was imprinted in his physical substructure and, consequently, predetermined. And his physical substructure having been itself determined and shaped by phenomena in the physical world, the meaning-purpose of man's existence was similarly determined and shaped by phenomena in the physical world. Conversely, possessing a mind of fair power and, consequently, a fair ability for conscious intention (fair compared to what might be possible), a creative individual can himself to a degree determine and shape the meaning-purpose of his existence, though there are numberless phenomena beyond his conscious intention which also determine and shape the meaning-purpose of his existence.

A creative individual determines and shapes with conscious intention, however, several different meanings-purposes of his existence of various degrees of significance and, consequently, has a hierarchy of meanings-purposes of his existence. Nevertheless, he always desires much more; he always desires, utterly needs to know not only the supreme meaning-purpose of his existence but the supreme meaning-purpose of the universe's existence. His striving after which itself leads a creative individual to meanings-purposes of his existence and meanings-

purposes of the universe's existence of lesser though still some significance.

But might the supreme meaning-purpose of a creative individual's existence and the supreme meaning-purpose of the universe's existence be the same? Yes, might the supreme meaning-purpose of a creative individual's existence be the creation of his works and the supreme meaning-purpose of the universe's existence the creation of its works?

78. A creative individual's search for the supreme and, most importantly, utterly unassailable meaning-purpose of his existence is so much his search for the supreme and, most importantly, utterly unassailable answer to the intimately related questions of what is he and why is he (the answer to the one is most likely the answer to the other).

79. Existing as a more or less mental being, for a creative individual the supreme meaning-purpose of his and humanity's existence is necessarily not that of physical perpetuation. For a creative individual, however, physical perpetuation is necessarily one meaning-purpose of his and humanity's existence.

## Freedom and the Infinite Unknown

A creative individual does not believe in God. But what deep need, deeply seated desire drove him to his unbelief? His desire for freedom, the freedom to become, the freedom to actualize his innate potential toward ever more growth, ever more enrichment of his self and, ultimately, ever more power of creation.

Freedom is a process of both annihilating and escaping; in the process of freedom a creative individual frees himself from a system by annihilating it with thinking based in knowledge and vision or by escaping from it with a leap of intuition. Moments of freedom are created at which he comes to know something he did not know, a knowledge, a vision, a truth, a thought or a feeling, which, being formerly unknown, is necessarily new. Or by annihilating or escaping from a system moments of freedom are created at which a new form of his self comes to birth, which, being new, is necessarily formerly unknown. Thus, the process of freedom leads a creative individual to the new and the formerly unknown.

Freedom is the process of becoming's negating aspect. By negating a creative individual creates new possibilities for his becoming, the actualizing of his innate potential, new possibilities for his engendering new forms of his self and new thoughts and feelings, new knowledges and visions, new knowledges of formerly unknown truths and new creation. The more the negation is, if only temporary and tentative, the more are the possibilities for coming into the new and the formerly

unknown. This is so because the more the negation is, the more are the possibilities for coming into the infinite unknown: the source of the new and the formerly unknown.

The process of freedom, which is the process of becoming's negating aspect, occurs not only consciously, with thinking based in knowledge and vision or with a leap of intuition, but unconsciously. In fact, an intuition of a creative individual which induces him to leap away from a system stems from the process of freedom occurring unconsciously, in his unconscious.

The desire for freedom is, ultimately, rooted in and driven by the desire for becoming. Or, differently, precisely as the process of freedom is an aspect of the process of becoming, the desire for freedom is an aspect of the desire for becoming.

The desire for freedom is intimately related to the desire for the infinite unknown, which is another aspect of the desire for becoming. Driven by his desire for the infinite unknown beyond the known, whatever it be, a creative individual leaps beyond it into the infinite unknown or annihilates it and comes into the infinite unknown and, simultaneously, satisfies his desire for freedom from the known, eventually to come to know or at least to experience the new and the formerly unknown.

A creative individual, in fact, desires the infinite unknown and strives toward the infinite unknown in the hope that there is freedom to be discovered in it, that, once come into the new and the formerly unknown, he will also come into freedom, freedom of a kind never experienced before, freedom of a degree never experienced before, or even supreme freedom. Supreme freedom

is, however, ever unattainable (not to mention indistinct as an idea). But supreme freedom being ever unattainable and, nevertheless, possessing hope of coming into it, a creative individual is constantly driven to strive toward the infinite unknown, to strive to make it known: a creative individual is constantly driven to strive to know the infinite unknown. No, he does not come into supreme freedom but into lesser freedoms, whether of kinds or degrees experienced before or not, or simply into the new and the formerly unknown.

A creative individual's desire for supreme freedom is, in one aspect, the chief force which drives him toward the infinite unknown and, thence, discovery of that in it, the new and the formerly unknown, new and formerly unknown knowledges and visions, new and formerly unknown truths, new and formerly unknown thoughts and feelings, new and formerly unknown forms of his self and new and formerly unknown creation.

The primary instinct to desire the infinite unknown, which is so much to desire to know the infinite unknown, and, thence, to strive for the infinite unknown has most directly driven the becoming of man (the development of the human species).

The primary instinct to desire the infinite unknown, to desire to know the infinite unknown, which is an aspect of the desire for becoming, is the chief force behind the mental development of an infant and a child, that they develop mentally by being constantly driven by the desire to know the infinite unknown toward and into the infinite unknown, eventually to discover

that in it and, thence, to master what they discover. Yes, the primary instinct to desire to know the infinite unknown has similarly been the chief force behind the mental development of man, at least from when he was still in the trees of the jungle. No, without the primary instinct to desire to know the infinite unknown to drive him man would not, in fact, have leapt beyond the known of the trees of the jungle into the infinite unknown–leaving aside the matter of determining, shaping and motivating phenomena in the physical world around him–but would, in fact, have remained in the trees of the jungle, or more likely eventually died there.

Man's fear of the infinite unknown, which is the strongest and chief of all his fears, and all his innumerable other fears based in it (man's fear of the infinite unknown with all it entails, such as, ultimately, death and his fear of it, is behind all his fears), is manifested after birth; a man is not born with the fear of the infinite unknown, nor with all his innumerable other fears based in it, but it is initially engendered in him by being taught it. Later it is intensified by his experiences with the infinite unknown which give him pain and his observations of experiences of others before it which give them pain. Being itself manifested after birth and not innate, the desire the fear of the infinite unknown engenders and feeds, the desire for absolutes–which, in one aspect, is the conventional and commonplace known desired to be the only known forever–is similarly manifested after birth and, consequently, not innate.

Man's fear of the infinite unknown begets and feeds not only his, or rather, the many's desire for absolutes but their unconsciously self-deluding belief in absolutes and extreme need to believe in absolutes, such as the oldest absolute of God.

The fear of the infinite unknown, in contrast to how it is initially engendered in a man by being taught it, was initially engendered in man by experiences with the infinite unknown which gave pain and, beyond which, which resulted in death; by pain and death, driven by the fear of pain and death man learned to fear the infinite unknown and, beyond which, anything which strayed at all from the ordinary, the conventional and commonplace. The implication of this is that the potential to learn to fear the infinite unknown was imprinted in the physical substructure of man. The consequent ability to learn to fear the infinite unknown sprang from the most primary of all instinctual desires, the desire to survive (to continue living). To survive man had to have the potential and, thence, the ability to learn to fear the infinite unknown of the physical world around him, the ever dangerous and life-threatening physical world around him. In the beginning virtually the entire physical world around man was unknown to him, was for him the great unknown and, consequently, there was for him very much to learn to fear–and also very much to discover and, thence, master in and toward his development.

The development of man has never been exclusively a matter of physical development and consequent physical survival (which has always included and been based in and is today to a high

degree the development of technology); the development of man has also ever been a matter of mental development and consequent mental survival. This now being known, man can now with conscious intention very much facilitate his mental development; in the knowledge that he does fear the infinite unknown man can with conscious intention learn not to fear it and, beyond which, learn to desire it or even to love it insatiably. Such, in addition to the matter of conscious intention, indicates a difference between the prehistoric past and today, that in the prehistoric past, and still in much later ages, to survive physically, it was necessary for man to fear the infinite unknown, but today to survive mentally, it is necessary for man to learn not to fear the infinite unknown and, simultaneously, to learn to desire the infinite unknown. There is another difference, that in the prehistoric past, and still in much later ages, even till relatively recently, man's fear of the infinite unknown was his fear of the physical infinite unknown, the infinite unknown of the physical world, but today, possessing some knowledge of the physical world, some ability to determine and shape it and some mastery over it, enough of all of which to enable him to live without undue fear of it–and to live securely and comfortably enough so as to enable a man to be a human being becoming–the infinite unknown, the great unknown is man himself (his inner mental world particularly).

The great unknown is not, however, man himself alone and apart from all but, rather, midst all, in relation with all: man in relation with the all, the infinite all of the universe.

Regarding a creative individual, to facilitate his becoming of creating his works, to facilitate his freedom of creating his works, toward dominant knowledges and visions, dominant truths, dominant ideas and beliefs, dominant thoughts and feelings and dominant selves, he regularly directs the questions, is it growing toward the infinite unknown, being augmented in the discovery of that in the infinite unknown? Is it being born anew in the discovery of that in the infinite unknown? Is it changing into something new and formerly unknown in the discovery of that in the infinite unknown? Does it lead him to something beyond itself, something formerly hidden in the infinite unknown? Does it lead him to more growth in the incorporation of the new and the formerly unknown? To more uniqueness in the incorporation of the new and the formerly unknown? To more new and formerly unknown creation? To more freedom of creation? And is it open to the infinite unknown and, consequently, possibilities for discovering something in it which might give him hints toward answering the intimately related questions of what is a creative individual and why is a creative individual?

How do the absolutes and the other narrow and closed systems of the many hold up to such questions of a creative individual? And how does the oldest and most adamant absolute of God?

The many's clinging to an absolute, whatever it be, is, in another aspect, their clinging to a conventional and commonplace known they desire to be the only known forever. Their clinging to the conventional and commonplace known, whatever it be, is induced by what induced prehistoric man to

cling to the conventional and commonplace known, the desire to survive physically, which was very necessary for him to do so; evinced by their behavior, which is a superficially disguised version of prehistoric man's behavior, the many cling to the conventional and commonplace known, ultimately, similarly to survive physically, which is not at all necessary for them to do so, but which they unconsciously believe is. Their clinging to the conventional and commonplace known is, ultimately, their clinging to physical life and, ultimately, rooted in the desire to survive physically, or, differently, the desire not to die physically (the many possess only negative desires, desires of avoidance). But by such behavior the many die mentally. Yes, their existence is a process of leveling, contracting, deteriorating: a process of dying. No, members of the many do not even begin to differentiate and expand toward becoming to any degree a unique human being, a unique mental being, and much less a creative individual–leaving aside the matter of whether or not there can even be a unique mental being who is not a creative individual.

A chief reason for all of which is that in the many the desire to survive physically has not at all been transformed or channeled into the desire to survive mentally. Conversely, in a creative individual the desire to survive physically has been transformed or channeled into–or, differently, non-stop feeds–the desire to survive mentally and, beyond which, the desire to survive mentally is one of the strongest forces behind his creation: a

creative individual's creation of works of freedom from out of the infinite unknown.

Being entombed in the absolute of the many and other absolutes, the many have not and, in fact, cannot come into the knowledge that for a human being survival means not only physical survival but mental survival, that not to survive mentally, not to become is not to survive as a human being and, consequently, not to exist as a human being and in the freedom of a human being. No, not possessing this knowledge as the core of a more or less influential constellation in their unconscious, the many do not exist as a human being and in the freedom of a human being, do not become, do not become from out of the infinite unknown, but, yes, contract mentally, deteriorate mentally, die mentally: the many live physically while they die mentally.

But while they die mentally the many also, in fact, die physically–as every human being without exception from the moment of birth dies physically: dies physically toward sudden annihilation in final death.

* * *

80. Possessing no knowledge and vision beyond it, a fetus illusorily senses the womb an absolute system. It, nevertheless, leaps beyond the illusorily absolute system of the womb into the infinite unknown of the cradle and, simultaneously, becomes a

newborn. The leap of a fetus is blind, in that it is not induced by knowledge and vision beyond the system from which it is made but, rather, by the instinctual desire for the perpetuation of physical life. Similarly with the many entombed in an idol, that, possessing no knowledge and vision beyond it, they illusorily, or, rather, delusorily perceive it an absolute system. But the desire for the perpetuation of mental life having been killed when they, still human beings, were degraded into the many, they, as opposed to a fetus in the womb, do not leap beyond the delusorily absolute system of an idol into the infinite unknown and, consequently, deteriorate and die entombed in it.

81. It is of the essence of every human being for a portion of the desire for the perpetuation of physical life, which is imprinted in the physical substructure, to transform into the desire for the perpetuation of mental life, which is imprinted in the unconscious; from the moment of birth a portion of the desire for the perpetuation of physical life gradually transforms into the desire for the perpetuation of mental life and, simultaneously, grows from the physical substructure into the unconscious (which process possibly gives birth to the unconscious itself and, thence, spurs its growth).

82. As with other instinctual desires, the desire to know the infinite unknown at a period in the prehistoric past branched off from the desire to survive physically and eventually became what it is today. In the beginning, and for ages afterward, it was

the desire to know the physical infinite unknown, the infinite unknown of the physical world. Similarly with a newborn, that his desire to know the infinite unknown is his desire to know the infinite unknown of the physical world (his immediate physical surroundings); a newborn's blind strivings toward, blind reachings out for the infinite unknown are blind strivings toward, blind reachings out for the infinite unknown of the physical world (his immediate physical surroundings).

83. The perpetuation of a man's mental life is the becoming, the growing of his self. Thus, if there is no becoming, no growing of his self, there is no perpetuation of his mental life and, consequently, only death of his mental life.

84. The many entombed in an idol are not alive as human beings, which are mental beings with the powers of thought, feeling and sensation, but are dead as the machine, which is a physical object without the powers of thought, feeling and sensation.

85. In the farthest past of life on earth, possessing no knowledge and vision beyond it, a fish in the sea, which was one of man's earliest ancestors, illusorily sensed the sea an absolute system. Its lack of knowledge and vision beyond the sea was not, however, absolute; hints came to it from the infinite unknown beyond the sea: rays of light from the sun toward which countless fish of countless generations in sudden negation of the illusorily absolute system of the sea strove and leapt onto land (till one or

more survived long enough to develop beyond itself and eventually, via countless other forms of life, into man). Similarly with a creative individual's becoming of creating his works, that he perceives rays of light from the infinite unknown, experiences intimations of that in the infinite unknown, toward which he strives or leaps; a creative individual strives or leaps toward intimations of that in the infinite unknown and, consequently, the indistinctly perceived, which is the first degree of knowledge or the first step toward knowledge.

86. In the creation of them the supreme aim of a creative individual's works should not be known by him, or at the most only indistinctly known by him. This is so because a distinct idea of a supreme aim would to a more or less degree, at the very least, impede the creation of a creative individual's works itself–which is something with infinite possibilities–by predetermining it.

87. The known is, in one aspect, unfreedom and the infinite unknown, in one aspect, freedom. Thus, when he leaps from the known toward the infinite unknown, a creative individual leaps from unfreedom toward freedom–eventually to find himself, once come into the formerly unknown, again in the unfreedom of the known.

The leap of a creative individual from the unfreedom of the known toward the freedom of the infinite unknown is, in another aspect, a leap from the unfreedom of the present, of which the

known is, toward the freedom of the future, of which the infinite unknown is–eventually to find himself, once come into the formerly future, again in the unfreedom of the present.

88. There are no utterly closed systems; systems always have relations with other systems, those both more or less closed and, most importantly, regarding the possibility of becoming, open. The implication of this is that via the relations the many can escape from an ostensibly utterly closed system into a more or less open one. The relations with more or less open systems are escapes from mental death into mental life. They are, however, hidden from the many in the infinite unknown; an ostensibly utterly closed system in which the many are imprisoned operates on them as if it were truly utterly closed and, consequently, for them the relations of escape from it and mental death into more or less open systems and mental life are hidden in the infinite unknown.

89. The more narrow and closed a system is, the more faint and distant are the relations with other systems or other phenomena in general.

90. Being entombed in absolutes, the many cannot come into a sensation and, thence, a perception of anything in the infinite unknown. And being entombed in absolutes, the many also cannot come into a sensation and, thence, a perception of much at all of the limitless diversity and plenitude of life itself: being

entombed in absolutes, for the many most all of the limitless diversity and plenitude of life itself is hidden in the infinite unknown.

91. A creative individual uses a system only as long as it facilitates his creation. When a system ceases to do so, a creative individual–regularly in the hands-on creation of a work–either negates it, transforms it or simply moves away from it via one of the relations with other systems or other phenomena in general.

92. A system eventually becomes an absolute when a man exists in it exclusively. When he does so, he is ruled by it exclusively. And when he exists in and is ruled exclusively by a system become an absolute, a man does not and, in fact, cannot become.

93. Being closed to the new and, consequently, growth, the absolutes in which the many are imprisoned steadily deteriorate increasingly more into themselves and, consequently, increasingly more absoluteness, increasingly more closure and narrowness, till finally they are virtual nothings. Thus, being imprisoned in the absolutes and, consequently, closed to the new and growth, the many similarly steadily deteriorate increasingly more into themselves and, consequently, increasingly more absoluteness, increasingly more closure and narrowness, till finally they are virtual nothings.

94. The absolutes of the many include their conventional and commonplace means and ends. The many repeat conventional and commonplace means over and over to reach conventional and commonplace ends over and over. Yes, the many repeat absolutes over and over to reach absolutes over and over.

95. The many are extremely comfortable in the unconscious idea they have of themselves as an absolute system (which is the same unconscious idea they have of man). Such an idea the many have of themselves helps perpetuate their existence as the many, the absolute system–of the absolute machine–of the many.

96. The extremely strong tendency of man to build systems, which implies an extremely strong desire for systems, is, in another aspect, his extremely strong tendency to build order, which implies an extremely strong desire for order and, simultaneously, an extremely strong abhorrence of chaos. Absolute order is found in the absolutes of the many–more precisely, as experienced by the many–which, to say the least, the many very much fear to lose.

The absolute order of absolutes the many very much fear to lose is or at least stems from absolute space-time. The implication of this is that the many's desire for absolutes is or at least stems from their desire for absolute space-time. Absolute space-time is absolutely closed-stopped space-time. Thus, the many desire the closure-stoppage of space-time.

The closure-stoppage of space-time would be, in one aspect, the closure-stoppage of the ceaselessly changing universe with the destruction of phenomena it entails. The closure-stoppage of the ceaselessly changing universe is desired because it conveys all living phenomena relentlessly and unavoidably toward death.

But the absolutely closed-stopped space-time of the many's absolutes is inner mental space-time and not outer physical space-time and, consequently, the flow toward death is not halted and what is is the flow of mental life. The absolutely closed-stopped inner mental space-time of absolutes–which entails, when the many are entombed in an absolute, an utter lack of a conscious self–merely gives an illusory impression that the flow toward death is halted, to which, the illusory impression, or, rather, the outright delusion, the many, nevertheless, cling for fear of their lives.

97. The fear of the infinite unknown is related to the fear of change. And change is feared because it entails pain. Regarding a creative individual, the pain of change suffered by him is of his endeavor to master the unknown; with change, constant change a creative individual is constantly plunged into the infinite unknown and, thence, must constantly endeavor to master by what he is confronted and, consequently, constantly suffer pain–toward the pleasure he feels on mastering completely the formerly unknown, the new. Conversely, where all is known, or, as with the many, simply familiar and wonted, there is neither the need nor the desire to master anything at all and,

consequently, no pain at all–and, for that matter, no pleasure at all, or at least not the pleasure a creative individual experiences by mastering completely the formerly unknown, the new.

98. For prehistoric man the known of the physical world was a little local spot. He, however, eventually ventured beyond it. But before he did so prehistoric man simply looked beyond the known of the physical world of the little local spot, at first tentatively and fearfully and later, it becoming more familiar and wonted to him, more emphatically and courageously. His looking and venturing beyond what was for him the known of the physical world of the little local spot was his looking toward and venturing into the infinite unknown. Prehistoric man's looking toward and venturing into the infinite unknown and, thence, his discovery of that in it and his mastery of the formerly unknown, the new developed his mind and increased in magnitude–by pushing its boundaries outward–what was for him the known of the physical world of the little local spot.

99. The many tremble with fear when confronted by anything which strays the least bit from the familiar and wonted, precisely as prehistoric man trembled with fear when confronted by anything which strayed the least bit from the familiar and wonted.

100. The fear of the infinite unknown is, ultimately, the fear of death. The fear of death was in prehistoric ages engendered by

prehistoric man's probings toward and penetratings into the infinite unknown–which were usually accidental, unintentional–which resulted in death. Such experiences of man's prehistoric ancestors and the consequent fear of death are imprinted in his physical substructure and the deepest depths of his unconscious.

## Conscious Intention and the Infinite Unknown

Were he to fear instinctively the infinite unknown and, consequently, sat in a few absolutes, a newborn would never grow mentally into an infant. Were he to fear instinctively the infinite unknown and, consequently, sat in a few absolutes, an infant would never grow mentally into a child. And were he to fear instinctively the infinite unknown and, consequently, sat in a few absolutes, a child would never grow mentally into an adolescent. But what about after the end of adolescence, which is the end of physical growth? After the end of physical growth a man does not grow much further mentally; after full physical growth is reached, there is very little, if any, further mental growth. Yes, the mental growth achieved up to full physical growth is through the remainder of a man's life not surpassed at all or only infinitesimally.

There is man, humanness from birth to the end of physical growth, in that there is mental growth, growth of the mind and the self. Conversely, there is not humanness from full physical growth onward, in that there is no mental growth, no becoming, or, for a short period, only infinitesimal becoming, particularly compared to the extraordinary becoming from birth to the end of physical growth.

From full physical growth onward innate potential is increasingly repressed and impeded from actualizing by absolutes, which as influential or even dominant constellations are deeply imprinted in the unconscious of a man declined,

degenerated, degraded into the many. And absolutes not only increasingly repress innate potential and impede its actualization; from full physical growth onward, throughout the remainder of the many's life absolutes also increasingly level the mental growth reached on the end of physical growth, till finally in old-age, if not very much earlier, their mind and their self are leveled to the virtually zero of them they possessed as a newborn the moment they emerged from the womb.

Absolutes level the mental growth which has been reached, level the mind and the self, level a man, a human being into something other than a human being: absolutes level a human being into the many, the machine of the many.

Absolutes act not only on the mind and the self but on the senses. The senses are extraordinarily keen and open in a child and an infant–by which is taken in from the physical world the material in all its astounding diversity and plentitude for the extraordinary mental growth from birth to the end of physical growth–but from full physical growth onward, throughout the remainder of the many's life are increasingly dulled, deadened and closed by absolutes, till finally in old-age, if not very much earlier, virtually cease to function. Yes, in old-age, if not very much earlier, the many are not only virtually without a mind and a self but virtually without senses.

It is not only a matter of absolutes; it also a matter of the deterioration of the body, that once physical growth ends, physical deterioration begins and, simultaneously, mental growth ends and mental deterioration begins. The deterioration

of the body stimulates the deterioration of the mind and the self and drags them down with it. It does so because it entails the deterioration of the sense-organs and the senses just beneath them and, consequently, the physical ability to take in material from the physical world for mental growth also deteriorates, is throughout the years increasingly weakened.

The extraordinary mental growth from birth to the end of physical growth is driven by the instinctual desire to know the infinite unknown. Driven by which it runs side-by-side with the simply fair physical growth of the period (the growth of the mind and the self surpasses infinitely the growth of the body because it, as opposed to that of the body, begins from zero). The extraordinary mental growth from birth to the end of physical growth, however, does not only run side-by-side with the fair physical growth of the period; the extraordinary mental growth from birth to the end of physical growth is also supported and spurred by the fair physical growth of the period. This is so because throughout the period the body, growing, is extraordinarily alive and, consequently, the sense-organs and the senses just beneath them are similarly extraordinarily alive, extraordinarily keen and open–which take in from the physical world the material in all its astounding diversity and plenitude for the extraordinary mental growth from birth to the end of physical growth.

The mind and the self must not, however, necessarily deteriorate while the body deteriorates and be leveled by absolutes. That this is so is evinced by a creative individual, that

his mind and his self grow quantitatively and qualitatively throughout his life, that he achieves a degree of quantitative and qualitative growth of his mind and his self infinitely far above that reached on his full physical growth. A creative individual effects such growth by constantly directing his vision with conscious intention toward the infinite unknown, by which he is constantly confronted by that in the infinite unknown and, once he masters what he discovers and it is incorporated in his unconscious (incorporation in the unconscious, which is the core of the self, is effected by conscious mastery), his mind and his self grow quantitatively and qualitatively.

By constantly directing his vision with conscious intention toward the infinite unknown a creative individual with conscious intention does not allow the deterioration of his body to drag down his mind and his self (his mind itself is the purveyor of his conscious intention), with conscious intention refuses to allow the deterioration of his body to rule, to have sovereignty over his mind and his self, with conscious intention refuses to be an unconscious and passive slave to the deterioration of his body: a creative individual with conscious intention refuses to lose or forfeit the little freedom from the physical in general he possesses (little compared to what might be possible).

By constantly directing vision with conscious intention toward the infinite unknown, though the deterioration of the body is not put to a stop, the senses become, nevertheless, increasingly keen and open and, beyond which, vision itself also becomes

increasingly keen and open. The senses and vision become increasingly keen and open by being constantly stimulated by the formerly unknown, the new.

But what about the many? Can the many with conscious intention become to even an infinitesimal degree free from the destructive force of the deterioration of their body and that of the leveling of absolutes? Can the many with conscious intention come to even an infinitesimal degree into that in the infinite unknown, be it of their unconscious, the physical world around them, life or the entire universe, and, consequently, escape to even an infinitesimal degree from the destructive force of the deterioration of their body and that of the leveling of absolutes? Can the many with conscious intention even come into anywhere or anything beyond the absolutes and the other narrow and closed systems in which they are entombed and, consequently, keep alive at all their senses and perception (they do not possess vision) they and the deterioration of their body kill? Yes, can the many apply at all the process of conscious intention to directing their perception (they do not possess vision) toward the infinite unknown?

For the many even to perceive with conscious intention that in the infinite unknown, much less to experience all it entails, is extremely difficult, is, in fact, virtually impossible because of absolutes. Absolutes begin to overwhelm a man from the end of adolescence, but first begin to oppress him from his earliest years. In adulthood he has lost seemingly forever the extraordinary, the limitless keenness and openness to the infinite

unknown and the limitless desire to know the infinite unknown he once possessed in childhood and infancy. Now being the many and entombed in absolutes–and their deteriorating body–what likelihood is there for even a single ray of light from the infinite unknown, be it of their unconscious, the physical world around them, life or the entire universe, to reach them? And now being the many and entombed in absolutes–and their deteriorating body–if by chance a ray of light from the infinite unknown manages to reach them, and they manage to perceive it, the many cannot know it for what it is, whatever it is.

Though it is only at a period after the end of adolescence that they are deeply imprinted in his unconscious, and that he begins to exist entirely in them as the many, absolutes begin to oppress a man from his earliest years, often from nearly the cradle, often impede the growth of his mind and his self from nearly the cradle and, beyond which, not too seldom so very much of his innate potential for mental growth is killed in nearly the cradle. More or less the same would occur with the physical growth of a newborn were he to be imprisoned in a narrow and closed box, that his physical growth would be impeded, stunted, that it would at the limits of the box be put to a premature end and, beyond which, so very much of his innate potential for physical growth would be killed. Yes, his body would grow only to the dimensions and take the shape of the narrow and closed box in which he were imprisoned–precisely as the many possess the dimensions of and are shaped like the intrinsically more or less narrow and closed absolutes in which they are imprisoned (a

particular absolute holds dominance at a particular moment or period).

The mind and the self must not, however, necessarily deteriorate while the body deteriorates and be leveled, obliterated by absolutes. That this is so is evinced by the quantitative and qualitative growth of a creative individual's mind and self throughout his life. It is a matter of keeping alive his instinctual desire to know the infinite unknown by constantly directing his vision with conscious intention toward the infinite unknown.

The perpetuation of the instinctual desire to know the infinite unknown is effected mentally by directing vision with conscious intention toward the infinite unknown. A poet directs his vision with conscious intention toward language and the infinite unknown it veils, the infinite unknown it virtually is. A painter directs his vision with conscious intention toward color and the infinite unknown it veils, the infinite unknown it virtually is. A philosopher directs his vision with conscious intention toward appearance–in both his inner world and the outer world–and the infinite unknown it veils, the infinite unknown it virtually is. And a scientist directs his vision with conscious intention toward the physical world and the infinite unknown it veils, the infinite unknown it virtually is. Yes, by the constant application of the process of conscious intention to the directing of vision toward the infinite unknown the instinctual desire to know the infinite unknown is kept very much alive and, beyond which, constantly increased in intensity as a dominant force in the unconscious.

A creative individual's constant striving with conscious intention to know the infinite unknown is both supported and spurred by his undying hope in the infinite unknown. It is also his constant striving with conscious intention to discover hope in the infinite unknown, which is intrinsic to a new knowledge discovered in the infinite unknown. The hope intrinsic to the new knowledge discovered in the infinite unknown, however, it becoming better known, more distinctly known by perceiving its relations with distinct old knowledges, questioning it uncompromisingly and insistently and simply experiencing it over and over, is increasingly lessened and eventually lost completely–at which a creative individual again directs his vision with conscious intention toward the infinite unknown and, thence, penetrates into the infinite unknown in search of a new knowledge and the hope intrinsic to it.

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101. The process of a creative individual's conscious intention, to whatever it be directed, is occasionally triggered by an explosive revelation or even a simple intuition from his unconscious. The explosive revelation or the simple intuition from his unconscious is, in turn, occasionally engendered by a phenomenon in the physical world around him. The phenomenon in the physical world around him is most often one he experiences by chance. But by the process of conscious intention it indirectly sets in

motion via the explosive revelation or the simple intuition from his unconscious chance itself is, to a degree and in a sense, brought under his control and, consequently, also is his very fate: regardless of how he is spurred to doing so, by acting with conscious intention a creative individual controls, to a degree and in a sense, both chance itself and his very fate.

102. The conscious intention of a creative individual accelerates change, such as the change of the actualizing of his innate potential, the growing of his self, the engendering of new thought and feeling, new knowledge and vision and new creation. Similarly with man's determining and shaping the physical world, that by doing so with conscious intention he accelerates its change–but whether by creating toward more life or destroying toward more death is another matter.

103. The known is of the past, if only the past of the moment before, and the infinite unknown of the future, if only the future of the moment after. Thus, to look away from the known toward the infinite unknown is to look away from the past toward the future.

104. Is it not extremely significant that through the ages a creative individual has always directed his vision toward the sky and the starry heavens in his search for secrets and wonders hidden in the infinite unknown? And, above all, has always directed his vision toward the sky and the starry heavens for a

hint of the meaning of the mystery of existence hidden in the infinite unknown?

But with what is now known about them the sky and even the starry heavens appear to a creative individual, whose vision is more or less unlimited and, consequently, unlimiting, as limited and, consequently, limiting. Thus, if he directs his vision toward the sky and the starry heavens, a creative individual does so in the knowledge that what he perceives in them are only signs, if extraordinarily fascinating, inspiring, to the infinite unknown and a hint of the meaning of the mystery of existence.

105. A creative individual regularly thinks on the infinite unknown and, what it entails, the infinite phenomena in the universe and their infinite relations. By doing so he conceives to a higher degree the idea of the infinite unknown. For a creative individual to conceive to a higher degree the idea of the infinite unknown is for him to make what the infinite unknown is with all it entails more distinct and, consequently, more known, to a higher degree known.

106. His life and power of vision being finite, a creative individual can never completely even perceive, much less know, the entire infinite unknown.

## The Freedom of Infinity-Eternity

To facilitate his becoming of creating his works a creative individual escapes to various degrees from space-time of the physical world and the physical world itself toward the freedom of infinity-eternity. He moves toward the freedom of infinity-eternity by regularly thinking on infinity-eternity itself. By regularly thinking on infinity-eternity he turns away from his practical idea of the physical world and transforms his practical experience of the physical world and, consequently, is to a degree liberated from the physical world itself. Furthermore, by regularly thinking on infinity-eternity a creative individual increasingly develops the idea of the infinity-eternity of the physical world and, simultaneously, a lasting dominant form of his self in which he feels that the possibilities of all it entails, his thought and feeling, his vision and power of creation, are limitless: knowing the truth of the infinity-eternity of the physical world, that it is limitless, a creative individual feels that his self with all it entails is similarly limitless.

A creative individual escapes from space-time of the physical world and the physical world itself toward the freedom of infinity-eternity also by experiencing infinity-eternity itself aesthetically, which is effected occasionally without him thinking on it, in a sudden revelation directly inspired by his perception of certain phenomena in the physical world. He escapes from space-time of the physical world and the physical world itself because in his aesthetic experience of infinity-eternity he also

experiences the feeling of–what he feels to be–the infinity-eternity of his self.

A creative individual experiences infinity-eternity aesthetically and, simultaneously, the feeling of the infinity-eternity of his self only on the best of occasions. But even when he does not, by regularly thinking on infinity-eternity he, nevertheless, increasingly develops a lasting dominant form of his self in which he feels that it with all it entails is, at the very least, without any unsurpassable limits.

A creative individual's feeling of the infinity-eternity of his self is so much his feeling of the vast expansion of his self. In his feeling of the vast expansion of his self he also feels the vast expansion of his faith in all it entails, his thought and feeling, his vision and power of creation.

In his becoming of creating his works a creative individual regularly goes beyond the limits of his self. By doing so he differentiates and expands his self itself. But regardless of how vast the differentiation and expansion is, his self is always narrowly limited compared to infinity-eternity. It can never come near to the extension-duration of infinity-eternity because of the configuration of space-time, that it delimits the content of his self, thoughts, feelings and images, and, consequently, delimits his self itself, makes his self itself limited.

But without the configuration of space-time a creative individual could never come into the knowledge of infinity-eternity. And without the knowledge of infinity-eternity a creative individual could never experience the infinity-eternity of

the physical world nor the feeling of the infinity-eternity of his self.

Without the configuration of space-time man could never, in fact, come into any knowledge whatsoever. Even so, space-time itself should not be clung to, specifically as it is now formulated and experienced, and should be transformed. Then again, is it possible to transform space-time? It seems impossible because space-time suffuses thinking, suffuses the conscious mind; the relations of the conscious mind's thinking are, ultimately, space-time relations: the essence of the conscious mind is space-time.

Were the truth of infinity-eternity to become deeply and indelibly incorporated in the unconscious, which would entail–as the incorporation of a truth always entails–incorporation also in the physical substructure, of a certain number of men of a certain number of generations by their regularly thinking on infinity-eternity and experiencing it aesthetically, might a man, a human being one day be born with the configuration of infinity-eternity, as today every human being is with the configuration of space-time? And eventually might the configuration of infinity-eternity one day be an innate phenomenon imprinted in the physical substructure of every human being, as today the configuration of space-time is? Thus, might the essence of the conscious mind one day be infinity-eternity, as today it is space-time?

With the configuration of infinity-eternity a man would not perceive, as he now does with the configuration of space-time, phenomena in the physical world and those in his self with limits of extension-duration, as limited phenomena. The implication of

this is that with the configuration of infinity-eternity a man would not perceive, as he now does with the configuration of space-time, phenomena in the physical world and those in his self as single phenomena separate from and discontinuous with other single phenomena, but would perceive them as phenomena without limits, as limitless and, consequently, continuous phenomena. Then again, the physical world and his self? Perception being and only able to be perception by a self, with the configuration of infinity-eternity would a man not perceive outer, physical, the physical world, but would perceive exclusively and ubiquitously inner, mental, his self? Or exclusively and ubiquitously simply his self without the distinctions of inner and mental, in fact, without the dichotomy of inner, mental and outer, physical?

But the configuration of infinity-eternity? Is not such an idea–not to mention indistinct regarding what it might more completely contain or represent–fantastic? Whether it is or not, the truths remain that man can act with conscious intention and, in fact, acts with increasingly more conscious intention, that he can with conscious intention transform to a degree certain tendencies and forces imprinted in his physical substructure, that his fate is, to a degree and in a sense, in his own hands–and that by regularly thinking on infinity-eternity and experiencing it aesthetically a creative individual increasingly incorporates its truth in his unconscious, which is the core of his self, and, consequently, escapes increasingly more from space-time of the

physical world and the physical world itself toward and into the freedom of infinity-eternity with all it entails.

There are vast differences between a creative individual today and prehistoric man in the past. Today it is from the mental, the idea of infinity-eternity, the truth of infinity-eternity, to the physical, a creative individual's aesthetic experience of infinity-eternity itself (though also a mental experience), in the past it was from the physical, the configuration of space-time, to the mental, the perception of space-time of the physical world finally experienced by prehistoric man. Today a creative individual incorporates with conscious intention and knowingly the truth of infinity-eternity in his unconscious, in the past the configuration of space-time was without any conscious intention by and unknowingly to prehistoric man actualized in his physical substructure (the process toward its actualization began with the first prehuman ancestors of man, the particles and waves occurring at the instant of the universe's birth in its present form). And today the incorporation of the truth of infinity-eternity in the unconscious of a creative individual is effected mentally, by his thinking on infinity-eternity itself and experiencing it aesthetically (though also a physical experience), in the past the initial extremely inchoate perception of space-time of the physical world was effected physically, by prehistoric man–or a primate an infinitesimal step away from becoming human–experiencing without any thought at all certain phenomena in the physical world.

There are also vast differences between a creative individual today and the many today. There is a creative individual who is influenced chaotically primarily and most directly by mental phenomena, phenomena in his inner world and works of human creation (works of human creation are portals to infinity-eternity, as they are to the infinite unknown). The implication of this is that his self is more or less free from space-time of the physical world and the physical world itself and, consequently, that he is more or less free to perceive the truth of infinity-eternity and to experience infinite-eternity itself aesthetically. The implication of this, in turn, is that a creative individual is more or less free to free his self increasingly more from space-time of the physical world and the physical world itself. Conversely, there are the many who are determined mechanically primarily and most directly by absolutes and other narrow and closed systems. The implication of this is that their self is utterly imprisoned by space-time of the physical world and the physical world itself and, consequently, that they are utterly unfree to perceive the truth of infinity-eternity and to experience infinite-eternity itself aesthetically–leaving aside that they have no desire at all to do so, not even an infinitesimal speck of it. The implication of this, in turn, is that the many are utterly unfree to free their self at all from space-time of the physical world and the physical world itself–leaving aside that they have no desire at all to do so, not even an infinitesimal speck of it.

But it seems that man cannot do without space-time, the configuration of space-time. Without the configuration of space-

time how would it be possible to perceive phenomena single and separate, whether in the inner world (of the self) or the outer world, and, thence, to come into knowledge of anything, to know anything? What would suffuse the thinking of the conscious mind if not space-time? What would the relations of the conscious mind's thinking be, ultimately, if not space-time relations? What would the essence of the conscious mind be if not space-time? Then again, were the essence of the conscious mind to transform completely from space-time into infinity-eternity, or the conscious mind itself to escape completely from space-time into infinity-eternity, would there be a desire or even a need to perceive phenomena single and separate? Would there be a desire or even a need to come into knowledge of anything, at least in the way man now comes into knowledge of something? Would there be a desire or even a need to know anything, at least in the way man now knows something?

It is nearly impossible to think anything not based in space-time, reduced to space-time, limited by space-time. This is so, above all, because, leaving aside that it is its essence, the universe of experience of the conscious mind is space-time.

Though the universe of experience of the conscious mind is space-time, the universe of experience of the unconscious is not, is devoid of or beyond space-time and, consequently, phenomena in it are similarly devoid of or beyond space-time. The implication of this is that the unconscious is limitless–if not precisely endless–and, consequently, phenomena in it are similarly limitless. Thus, what needs to be done is to incorporate

the universe of experience of the unconscious in the conscious mind, to replace with its universe of experience, which is devoid of or beyond space-time, the universe of experience of the conscious mind, which is space-time. Were this to occur, the conscious mind would be limitless–if not precisely endless–and, consequently, phenomena in it would similarly be limitless.

But even were a way found by which the universe of experience of the unconscious could be incorporated in the conscious mind, what would a lack of space-time, which entails a lack of distinct perceptions of single and separate phenomena and a consequent lack of order, be but chaos? Thus, it seems that the only escape from space-time is one into chaos. Then again, chaos? A lack of order? Rather, the unconscious's lack of order is a lack of only space-time order and not of all order; the unconscious possesses order, but of a kind devoid of or beyond space-time (as to what precisely is the order of the unconscious is another matter).

A creative individual is more or less free to free his self increasingly more from space-time of the physical world and the physical world itself. But he finds it extremely difficult, or, rather, utterly impossible to free his self from space-time of his inner world. Furthermore, the universe of experience of his conscious mind being space-time, a creative individual finds it extremely difficult even to imagine his self free from space-time of his inner world.

A creative individual manages, if with extreme difficulty, to imagine his self free from space-time of his inner world because

he regularly experiences what he feels hints at or presages it, if only for future man: the feeling of the infinity-eternity of his self with all it entails, his thought and feeling, his vision and power of creation, experienced in his aesthetic experiences of infinity-eternity itself.

* * *

107. Without the knowledge of infinity-eternity could the feeling of infinity-eternity be experienced? Could it be experienced solely by the perception of certain phenomena in the physical world? Such suggests the question of whether or not prehistoric man without the knowledge of infinity-eternity experienced the feeling of infinity-eternity. He most likely did. Then again, if he did, was the feeling he experienced not simply the feeling of overwhelming fear in the face of the sheer limitlessness of certain phenomena in the physical world, in the face of sheer limitlessness itself? For that matter, regarding a creative individual, is the feeling of infinity-eternity he regularly experiences not, ultimately, similarly the feeling of overwhelming fear in the face of sheer limitlessness itself?

The feeling of infinity-eternity a creative individual regularly experiences is, however, the feeling of overwhelming fear in the face of sheer limitlessness itself only in the deepest depths of his unconscious where it merges with his physical substructure and comes into contact with the traces of his ancestors of the distant

past with all their experiences. Rather, in his experiences of the feeling of infinity-eternity a creative individual experiences consciously, at least on the best of occasions, the feeling of tremendous exhilaration, which is so much the tremendous exhilaration of the simultaneous feeling that the possibilities of all his self entails, his thought and feeling, his vision and power of creation, are limitless.

If he is occasionally overwhelmed, shattered, annihilated by the feeling of something very much akin to fear provoked by infinity-eternity, it is because a creative individual knows and experiences aesthetically the truth that compared to infinity-eternity itself his life with all it entails is a virtual nothing.

108. To facilitate his becoming of creating his works a creative individual regularly thinks on infinity-eternity. By doing so his self increasingly grows in magnitude and receptivity and, consequently, becomes an increasingly more true reflection of infinity-eternity.

109. The boundaries of an image's extension-duration are the most distinct, those of a thought's extension-duration less so and those of a feeling's extension-duration much less so, if ever distinct at all. That the boundaries of a feeling's extension-duration are never distinct, ever indistinct, suggests that only in a feeling, a higher feeling can man hope to transcend, at least to a degree and in a sense, inner space-time. But a feeling is, ultimately, thought by a man, is, ultimately, a kind of thought–a

kind of thought with ever indistinct boundaries of extension-duration. The implication of this is that only in a higher thought of a feeling can man hope to transcend, at least to a degree and in a sense, inner space-time.

110. The development of technology has been mostly an augmentation of man's body and, simultaneously, an easement and outright elimination of various physical barriers and constraints. Man's first strivings toward technology was initially induced by his desire to reduce the pain and suffering of his body inflicted on it by the hard conditions of the physical world and also by his more basic desire simply to survive under them. But man's striving for ever more technological development has gradually become his striving for ever more freedom from his body and the physical world–as a part of which his body exists–and also from space-time of the physical world. Such freedom entails ever more freedom for the mental world of man.

Man's striving for technological development is, however, ultimately, his striving for freedom from the ceaselessly changing universe with the destruction of phenomena it entails: at the core of man's striving for technological development is his striving for freedom from death itself.

## Toward the Future

The becoming of a creative individual is a breaking away of new forms of his self from old forms of his self. Similarly with the physical development of a man, that as the new form of a newborn he breaks away from the old form of a fetus, as the new form of an infant breaks away from the old form of a newborn and as the new form of a child breaks away from the old form of an infant. And similarly with the development of the universe, that the new form of the universe in its present form broke away–with incomprehensible force–from the old form of the point-source.

The becoming–the mental development–of a creative individual is much more similar to the development of the universe than to the physical development of a man. The physical development of a man is linear and possesses predetermined innate forms only a little different from one another and the same among all the members of the human species. Conversely, the development of the universe moves toward all directions of physical space-time, lacks predetermined innate forms (no predetermined innate forms in itself as a whole at the moment of its birth in its present form, though it now encompasses them, such as the forms of a man's physical development), possesses forms very different from one another and its movement is chaotic and includes, or at least has the potential to include, every possible kind of movement. Yes, much of which is the case with the becoming–the mental development–

of a creative individual, that it moves toward all directions of mental space-time, lacks predetermined innate forms, possesses forms very different from one another and its movement is chaotic and includes, or at least has the potential to include, every possible kind of movement. There is the further similarity that as the universe has grown and still grows from the point it was at its birth in its present form (more precisely, before it), the mental world of a creative individual has grown and still grows from the point it was at his birth. This is similarly the case with the mental world of man, that it has grown and still grows, or at least has the potential still to grow, from the point it was at his birth.

The purpose of man, or, at the very least, one of his chief purposes, from the prehuman forms of life which led to man, past prehistoric man up to man today, has been mental development, mental differentiation and expansion in and toward ever more uniqueness among the members of the human species. Among the human species, however, there are the many, who compared to a creative individual are mentally utterly undeveloped and ununique–but compared to the earlier forms of man and, even more so, the prehuman forms of life which led to man mentally somewhat developed and unique. The potential for a quantitatively and qualitatively great mental world and one extremely unique is in most every member of the human species' physical substructure, but in the many the potential has not been actualized at all and, beyond which, has been virtually obliterated. Thus, most often the behavior of the many is not

mental and mentally unique but physical and the same among the many. Furthermore, even when they do behave mentally, even when they do think and feel, the many do so only mechanically, superficially, in narrow bounds and conventionally and commonplacely.

For the many to think and feel conventionally and commonplacely is for them to think and feel as the many do. There is no difference of thought and feeling among them; there are no unique thought and feeling among them and, consequently, no unique mental beings among them: there are no individuals among the many. If not, aside from the individual bodies of the many occurring at individual extensions-durations of the physical world, where and in what are there individuals among the many? Similarly with the machine, the sheer physical object of the machine, that all the members of the same class act the same; there are no unique behavior and, consequently, no individuals but only individual bodies, only individual physical objects occurring at individual extensions-durations of the physical world.

Were they not to have a body and their thought and feeling able to be perceived, the thought and feeling of all the members of the many would be impossible to distinguish from the thought and feeling of all the members of the many. Conversely, were all men–virtually the many–not to have a body and their thought and feeling able to be perceived, the thought and feeling of a creative individual, particularly one who is a genius or a near-genius, would be extremely easy to distinguish from the thought

and feeling of all other men. Furthermore, the greater a genius, the more unique, the more original a creative individual is, the more easily distinguishable his thought and feeling would be from the thought and feeling of all other men.

It is, however, a matter of degree, that a member of the many's specific thoughts and feelings can never be precisely the specific thoughts and feelings of another member or other members, or at least can never be so constantly. Thus, there being moments when his specific thoughts and feelings are different, though only to an infinitesimal degree, a member of the many is not always entirely the many.

For there to be utterly no difference in them, a member of the many's thoughts and feelings must be the exact same thoughts and feelings of another member or other members, which is impossible, or at least impossible to be so constantly. That it is impossible, or at least impossible to be so constantly, is in part because of a man's experience of the physical world around him, that the physical world around a man at a particular moment is never–except under various conditions determined and shaped by man–the exact same physical world around another man at the exact same moment and, consequently, the thoughts and feelings it provokes in a man are never the exact same thoughts and feelings it provokes in another man. This is so, ultimately, because of the body of a man–which is itself a phenomenon in the physical world and his most direct experience of it–that it occurs at individual extensions-durations of the physical world. There is also the physical world itself aside from a man's

experience of it, that it is–except under various conditions determined and shaped by man–constantly changing and never entirely the same at a particular moment as it will be at any other particular moment.

A member of the many might believe that he is unique, that his self is different from the self of others. His belief that his self is so is, ultimately, induced by his perception that his body is unique, is different from the body of others. Conversely, a creative individual feels and, beyond which, knows that he is unique, that his self is different from the self of others because he knows that his thought and feeling are unique, are different from the thought and feeling of others.

A creative individual also knows, however, that his unique thought and feeling are built on the unique thought and feeling of creative individuals who lived before him, are an augmentation of them: the unique thought and feeling of a creative individual are a differentiation and expansion of the unique thought and feeling of creative individuals who lived before him. Thus, the unique self of a creative individual is built on the unique self of creative individuals who lived before him, is an augmentation of it: the unique self of a creative individual is a differentiation and expansion of the unique self of creative individuals who lived before him.

The thoughts and feelings most conscious in a member of the many, which occur at the most superficial layer of his self, its most conventional and commonplace layer at which he exists as the many, are the thoughts and feelings of all the members of the

many. The thoughts and feelings much less conscious, which occur at much less superficial, deeper layers of his self and, consequently, closer to his more or less unique unconscious, are more or less unique. His unconscious is more or less unique because of his more or less unique experience of the physical world around him, which feeds his unconscious and makes it similarly more or less unique. Thus, the feeling a member of the many might have that he is unique, is, in fact, an individual is induced not only by his perception that his body is individual but by the thoughts and feelings of his self's deeper layers, those nearer to his more or less unique unconscious and, consequently, farther from the most conscious, the most superficial layer of his self, its most conventional and commonplace layer at which he exists as the many.

The unconscious of all the human species' members is more or less unique. At its very deepest layers, and where it merges with the physical substructure, however, the unconscious, with its traces of man's human and prehuman ancestors with all their experiences, is very similar among all the members of the human species.

But are not a member of the many's experiences of the physical world around him and, consequently, unconscious the same as the physical world around and the unconscious of the many because he is the many? They necessarily are, if not entirely– what with his body and the body of all the members of the many occurring at different extensions-durations of the physical world and the physical world itself constantly changing and never

being the same–but only after he degenerated into the many more or less soon after the end of adolescence, before then they were more or less unique. To what degree a member of the many's experiences of the physical world around him and unconscious are the same as the experiences of the physical world around and the unconscious of the many also depends on to what degree he is the many.

Which path will man follow? If he follows that of the many, it will lead to increasingly more mental deterioration. The mental deterioration of the many might, being by far its majority representation, lead to the extinction of the human species. Whether it might or not, it must in increasingly more uniformity and contraction of the mental world of man eventually terminate in a point analogous to the one man possessed at his birth, which was utterly devoid of men as unique mental beings. In fact, this is already nearly the case with the many today, that their essential reality is already nearly that of a point of a mental world utterly devoid of men as unique mental beings.

The many today are not, however, as mentally impoverished as they were in various past ages; the many have gradually become more rich mentally through the ages–but in all ages compared to a creative individual always only infinitesimally so.

What if man follows the path of a creative individual in all its uniqueness? But can the species follow it? Can the species, the many, the conventional and commonplace, follow a creative individual, the unique? Can the species, the many, the physical, follow a creative individual, the mental? Then again, compared

to past ages the many, who are by far the majority representation of the human species, have developed mentally. The implication of this is that man has always followed the path of a creative individual, if always only stammeringly, belatedly and incompletely (and with countless backslidings). Thus, the path of a creative individual, though always remaining intrinsically unique, paradoxically, always becomes universal, if always only stammeringly, belatedly and incompletely.

A creative individual is always far in advance of the many, particularly if he be a genius. In fact, the complete incorporation of the entire mental world of a genius of man's early mental history, much less of the entire mental world of a relatively more recent genius, as manifested in his works, in the many even of today has been to only a low degree achieved and, even then, at the most, only in the form of ideas or knowledges perceived superficially and, at that, infrequently.

The incorporation of the mental world of a genius of earlier ages, as manifested in his works, by men of later ages is extraordinarily slow only compared to the extraordinarily brief life of a man, but compared to the infinite age of the ceaselessly changing universe is extraordinarily swift. Nevertheless, the truth remains that compared to the extraordinarily brief life of a man it is extraordinarily slow. The incorporation of the mental world of a genius of earlier ages might be able, however, to be quickened and facilitated in general were the still very mysterious relation of mental development to the physical in general better understood. The endeavor and any achievement in

it would be effected with conscious intention. Conversely, till only relatively recently both the mental and physical development of man has mostly occurred without his conscious intention but on its own, ultimately, impelled by a force imprinted in his physical substructure.

If he ceases to differentiate and expand mentally, to grow mentally, which is to begin to uniformize and contract mentally, to deteriorate mentally, man will eventually cease to be man, cease to be human (leaving aside the question of whether or not a creative individual will somehow survive as a creative individual, as, in fact, a human).

With his mental world impoverished to nearly a point, nearly zero devoid of men as unique mental beings, man could continue to exist entirely as an animal. Then again, an animal? An animal with its extraordinarily keen and open senses? With its senses extraordinarily keen and open to the physical world around it? Rather, man could continue to exist as an ostensibly living something with only the barest ability to experience sensations and, consequently–most importantly, regarding any possible hope of development–only the barest ability to come into anything of the physical world around him. Such is, in fact, to a somewhat lower degree, the essential reality of the many today.

But the universe itself might one day cease to differentiate and expand, to grow and, consequently, begin to uniformize and contract, to deteriorate and eventually terminate in a point analogous to the one from which it in its present form has grown. Thus, if he ceases to differentiate and expand mentally, to grow

mentally and, consequently, begins to uniformize and contract mentally, to deteriorate mentally and eventually terminates in a mental point analogous to the one from which his mental world has grown, man will simply be prefiguring the possible fate of the universe.

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111. The universe is of infinite originality. A creative individual constantly strives in the creation of his works for precisely such an infinite degree of originality. But he is always infinitely far from achieving it. Regardless, his striving after which itself leads a creative individual to increasingly more originality–if, yes, always only to a degree infinitely far from the infinite originality of the universe.

112. Will there ever be in the universe a richer mental form of life than man? If not, it is a very despairing thought, that the entire incomprehensible force of the universe leads merely to man with his faint mental world (faint compared to what might be possible).

But there might be at the moment somewhere in the universe a mental form of life richer, greater than man. If not, man with his faint mental world (faint compared to what might be possible) is till now it: the greatest achievement of the universe's entire incomprehensible force.

113. The becoming of the universe is a metamorphosing of mostly physical forms. And it is determined and shaped by physical phenomena, which include those both intrinsic to and outside of the physical forms themselves. Conversely, the becoming of a creative individual, that it is a metamorphosing of mostly mental forms, more precisely, the mental forms of his self. And a creative individual steers the course of his becoming himself, though it is, to a degree, determined and shaped by phenomena in the physical world, which include those intrinsic to his body.

114. A creative individual's becoming of creating his works occurs in extremely intimate relation with the mental world of his self and is, in fact, its phenomena and their constantly changing relations, their constantly changing relations toward increasingly more comprehensiveness and organization of the mental world of his self. The increasingly more comprehensiveness and organization of the mental world of his self distances him from the physical world. A creative individual is not, however, blind to the physical world and the variety and plentitude it is. In fact, his distance itself from it–a distance of space-time of the mental world of his self–effected by his becoming of creating his works enables a creative individual to perceive and know the physical world for the variety and plenitude, the limitless variety and plentitude it is.

115. With the creation of his works a creative individual distances himself from phenomena in his self; by transforming phenomena in his self into his works in the physical world a creative individual effects a distance–of space-time of his self– between his self and the phenomena manifested in his works in the physical world. The distance–of space-time of his self– enables a creative individual to know more or less distinctly and to a more or less high degree the phenomena manifested in his works in the physical world, which while still entirely in his self he knows less distinctly, or even only indistinctly, and to a lower degree, or even only a nearly zero degree.

116. Will man develop physically and mentally beyond himself and, consequently, be left behind, as prehistoric man and all the prehuman forms of life which led to man developed physically and mentally beyond themselves and, consequently, were left behind? If he does, though he will be left behind, man will not be annihilated; as prehistoric man and all the prehuman forms of life which led to man, or at least traces of them, still occur in the physical substructure of man and, thence, his unconscious, man, or at least traces of him, will one day still occur in the physical substructure and, thence, some kind of mental process of a more developed, a richer form of life. But only if he continues to develop physically and mentally and eventually transforms into a new form of life: otherwise, man will cease to exist.

But might man develop physically (his physical development has always included and been based in, and today is mostly, the

development of technology) and not mentally and still continue to exist? Or, for that matter, if he simply maintained his present degree of physical and mental development? Yes, might it be possible that without any further development, further growth of any kind whatsoever man could still continue to exist? He could possibly continue to exist for a period, even a fairly long one. But without any further growth of any kind whatsoever man could exist forever?

117. The mental development of man is contained in the works of creative individuals. It is effected by creative individuals creating their works and, thence, men incorporating elements of them by experiencing them aesthetically and mastering them consciously (with conscious interpretation); with portions of the thought and feeling, the knowledge and vision of creative individuals incorporated in men by experiencing their works aesthetically and mastering them consciously (with conscious interpretation) the mental world of man develops through the ages. Or at least in such a way man's potential for a more developed mental world increases through the ages; more precisely, in such a way the increases of man's potential for a more developed mental world become imprinted in his physical substructure through the ages. The implication of this is that the increases of man's potential for a more developed mental world occur in the physical substructure of each and every man, each and every human being through the ages.

118. Thought and feeling, knowledge and vision are conveyed through the ages in the works of creative individuals. The works are incorporated in men by their perceiving them. But to incorporate it essentially a work must be experienced aesthetically and interpreted consciously. To what degree a work is essentially incorporated depends so much on the intensity of the aesthetic experience and the breadth and depth of the conscious interpretation.

119. There has been virtually no incorporation of the mental world of geniuses or simply creative individuals of the past by the many of today. But there has been comprehensive and organized incorporation of it by geniuses or simply creative individuals of the past themselves and those of today.

120. In the creation of his works a creative individual discovers phenomena in his unconscious, which are often initially drawn from phenomena in the physical world, which include works of creative individuals of past ages.

121. An animal only takes in and reacts to works of nature (except under various conditions determined and shaped by man). Conversely, in addition to those of nature, a creative individual takes in and not reacts to but acts on or is simply influenced by works of human creation, which are mental phenomena transformed by a creative individual into physical phenomena in nature.

But all the works of human creation are, in fact, in nature, both when phenomena in the physical world and when still phenomena in the self of a creative individual: all the works of human creation are as much nature as a tree or a gust of wind, a flower or a ray of sunshine.

122. Is anything new, entirely new ever created and, consequently, created from nothing? No, there are created only phenomena relatively new and, consequently, created from something already occurring or having already occurred.

A phenomenon relatively created is relatively different from what has been and is, if not from what will be. And the more different it is, the more unique it is. The most unique phenomena in the universe relatively created are the works of human creation, the greatest of them infinitely unique.

123. A way might be discovered to preserve the works of a creative individual after the death of the human species. But even were a way discovered (and man is now gradually coming into knowledge of various ways), what meaning, significance and value would they have for the universe devoid of mental beings? It seems that only if man does not die as he is and develops into a greater form of life will the works of a creative individual continue to have meaning, significance and value.

Then again, might the works of a creative individual have meaning, significance and value beyond man as he is or even a greater form of life into which he might develop? Have, as they

do for man, limitless meaning, significance and value for the universe? And might the meaning, significance and value which the works of a creative individual have for the universe simply be beyond man's power of vision because of their limitlessness itself they have for man himself?

124. The works of a creative individual differentiate and expand, enrich the universe more than any works of nature have done or do. The more original it is, the more a work of a creative individual differentiates and expands, enriches the universe.

125. Though they are essentially mental phenomena, essentially the stuff of his mental world, the works of a creative individual occur in the physical world. The implication of this is that in his works the mental world of a creative individual reaches into the physical world and, consequently, it and the physical world are continuous with one another.

126. The works of a creative individual are penetrations of his self into the physical world. The implication of this is that in his works the self of a creative individual and the physical world are continuous with one another.

127. Thought was initially used by man to perpetuate his physical existence in the physical world and, in fact, was engendered and developed by his constant struggle to do so and, consequently, by phenomena in the physical world and its

general conditions; thought was initially directed by man toward phenomena in the physical world and how they might be arranged and used to perpetuate his physical existence, how mastered to perpetuate his physical existence. This was so, in fact, not only initially but through the ages. Conversely, in the creation of his works a creative individual uses his thought to perpetuate his mental existence and it is, in fact, mostly developed by his constant struggle to do so and, consequently, by phenomena in his self and its general conditions; a creative individual directs his thought toward phenomena in his self and how they might be arranged and used to perpetuate his mental existence, how mastered to perpetuate his mental existence, to perpetuate his mental existence in his works themselves in the physical world.

128. The many endeavor to master physical phenomena (regularly fellow human beings, because they look on them as mere objects, mere things) to perpetuate their physical existence, or, more precisely, what they believe, if unconsciously, perpetuates their physical existence. Their acting so is a superficially disguised version of early man's acting so. Conversely, to perpetuate his mental existence a creative individual endeavors to master mental phenomena, constantly new mental phenomena, new thoughts and feelings, new knowledges and visions, new truths and new forms of his self. The process of a creative individual's mastering new mental phenomena effects the enrichment, the growth of his self.

A creative individual's mastery of new mental phenomena has so much to do with their incorporation in his self (ultimately, in the core of it, his unconscious). His endeavor to master new mental phenomena ends when they are completely incorporated in his self; when new mental phenomena are completely incorporated in his self, he has completely mastered them. Usually, however, a creative individual masters some new mental phenomena completely and, consequently, they are completely incorporated in his self and some mental phenomena only more or less and, consequently, they are only more or less incorporated in his self.

129. A creative individual accumulates and consumes–introjects–mental phenomena in the physical world around him, works of creative individuals who lived before him and everything to do with characteristically human existence. In the creation of his works a creative individual returns–projects–into the physical world, intensified and enhanced by transformation, what he accumulates and consumes.

130. Even the greatest manifestations of the human species, the greatest creative individuals, are far from what some future human being might become.

131. The mental world of meta-man will be much more differentiated and expanded, and comprehensive and organized, than the mental world of man. The mind of meta-man will have a

much higher degree of both quantitative and qualitative power than the mind of man. Meta-man will be much more conscious than man. The consciousness of meta-man will be dominant by far, in contrast to man whose unconscious is dominant by far. Meta-man will have much less of an organic body and, consequently, much less physical limits and obstacles to his mental world than man. The body of meta-man with its needs regarding physical survival will be much less of a dominant force than the body of man with its needs regarding physical survival. The sense-organs of meta-man will be much stronger than the sense-organs of man–and they or his senses just beneath them might see, hear, touch, taste and smell phenomena in his self precisely as those of man do phenomena in the physical world–and, consequently, he will take in more and to a higher degree of intensity of sensation phenomena in the physical world than man. The behavior of meta-man will be mostly mental, in contrast to man whose behavior is mostly physical. The world of experience of meta-man will be mostly his self and, beyond which, his most basic and essential ground of knowledge and, consequently, highest and truest reality will be his self, in contrast to man whose world of experience is mostly the physical world and, beyond which, whose most basic and essential ground of knowledge and, consequently, highest and truest reality is the physical world.

But meta-man will be? One day? The future? Rather, meta-man or at least faint hints of him is or are now occurring in the self of great creative individuals and to a lower degree in the self of

lesser creative individuals; there has always been meta-man or at least faint hints of him occurring in the self of great creative individuals and to a lower degree in the self of lesser creative individuals. Thus, if meta-man will come to birth, it will be from great creative individuals and lesser creative individuals.

132. As man was the divinity in the innate potential of a primate, and in that of all the still earlier prehuman forms of life which led to man, meta-man is the divinity in the innate potential of man. Yes, when his innate potential actualizes completely, to its last and highest degree, or, rather, past it and, consequently, man ceases to be man, ceases to be human, the result will be the divinity, meta-man–leaving aside that more likely man will more or less soon vanish from the universe more or less as he is now: for all his much vaunted superiority, a kind of gibbering creature.

133. At the core of a creative individual's creation are the questions of what is he and why is he and, beyond which, its answer: ultimately, a creator and to be a creator.